

# anime-zine

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S-F & FANTASY ANIMATION アニメマガジン

MEGAZONE 23  
PT.2  
IN ENGLISH

ROYAL  
SPACE  
FORCE

PREVIEW:  
ST. SEIYA

STAR BLAZERS  
25 NEW EPISODES!

2





# Notes

## PUBLISHER'S NOTES

### What is Japanese Animation and Why Should You Care?

Japanese animation is science-fiction books on film. Done for an intelligent, literate audience with an appetite for variety (remember, most of it is based on manga). An audience that appreciates and accepts artistic expression in any form. This allows for a richness and complexity of characterization and background usually missing from most SF cartoons, and a realism missing even from live-action.

ROYAL SPACE FORCE/WINGS OF ONEAMIS illustrates the depth of Japanese animation. It is among the best SF movies to date, animated or live-action. This is a story of the development of space flight in an alternate universe. Created and shown is a unique culture with its own plausible customs, costumes, machinery and sense of aesthetics. The music underscores the story's tremendous emotional impact. It was a big-budget, experimental film, five years in the development by some of Japan's rising young artists and backed by Shogakukan and Bandai. Yet it was done as much for prestige as profit.

ROYAL SPACE FORCE, dubbed as "STAR QUEST", had a Los Angeles premiere at Mann's Chinese Theater in February, a month before the Japanese premiere. Even through a less-than-perfect translation, the power and subtlety of the film allowed its messages to come through. One of those messages touched on a current issue here in America, the future of the Space Shuttle; why it is important and worth the risk. A very personal and emotional issue for me. This film said all I had ever felt since the Challenger disaster but couldn't articulate. It is hard to imagine a Hollywood live-action film, and even harder to imagine an American animated feature, dealing with this without being cliché-ridden or moralistic.

ROYAL SPACE FORCE may be more philosophical than the bulk of Japanese animation which encompasses everything from soap opera to comedy, psionics to giant robots and space colonization; but it is a typical example of the type of consistency and follow-through of story premise that makes science-fiction stories believable.

Beverly Headley, Executive Publisher

## STATEMENT OF PURPOSE

Minstrel Press Inc., has taken over publishing ANIME-ZINE as of this issue. Our interest is science-fiction and fantasy animation from all over the world. The main focus will be Japanese animation since Japan produces the largest variety of quality animation. ANIME-ZINE has expanded from an info-zine for plot synopsis to a magazine examining animation as a whole. Our subjects include: the history, trends, cultural background, studios, people and current events of Anime. We believe this will enable a better understanding of the how and why of Japanese animation. We hope this will help provide some insight on the Japanese people's view of themselves, the world and the future.

We welcome your input. Please send us your comments, suggestions and questions. What or who would you like to know more about? We want your help in answering a burning question, "Who are Japanese animation fans?" Tell us about yourself.

Thanks,  
Beverly Headley and Robert Fenelon

## EDITOR'S NOTES

History, it is said, delights in circling back to its origins.

Seven years ago, the Star Blazers Fan Club commenced publishing a newsletter to coordinate its "Get Star Blazers back on TV" letter-writing campaign. That campaign rapidly lost space to information about Space Cruiser Yamato and other Japanese animation. When the club dissolved, its president, Mike Pinto, donated its remaining resources to my effort to start ANIME-ZINE. Here, in the editorial in a magazine devoted almost entirely to Japanese animation, what am I talking about? How to help get the new Star Blazers episodes on TV—by writing letters. The circle closes, history chuckles...

...and you are going to sit down and write a letter that will help convince a program director that Star Blazers is worth his TV station's money.

Your letter will help him sell commercials during Star Blazers. Your letter has to convince the advertisers that you are to be taken seriously as a valuable customer. It should be polite, concise, coherent and clear. Type it—or get it typed. Typing a letter vastly increases its chance

of success. Come straight to your point; use one or two sentences to sum up your message—that you want to watch Star Blazers.

For maximum effect, send your letter to the company that is selling Star Blazers. They will give copies to all the TV stations they talk to; your letter will help convince program directors all over the continent to show the series you want to see. The address is:

Star Blazers  
c/o Westchester Films Inc.  
342 Madison Ave.  
New York, N.Y. 10173

This method is effective for any TV series. If you want to write, but don't have an address to write to, send us a self-addressed, stamped envelope and the name of the series you want, and we will try to find the appropriate address.

A copy of this issue is being sent to everyone who was in the Star Blazers Fan Club at the time it ended. It is Mike Pinto's way of saying goodbye to the club he founded, and ANIME-ZINE's way of thanking Mike for helping us when we were starting out.

Our articles are based on translations done (for the most part) by amateur translators. Where possible, they have been checked by native Japanese speakers. If you spot any mistakes PLEASE let us know! We welcome constructive criticism, we want your input!

ERRATA for issue one: On NAUSICAA: The Japanese word for "Giant God Soldier" should be Kyoshinhei, not Kami Hei. Also, Nausicaa's "cloud-climber" is not mehve, it is Mowe (the German word for seagull). Thanks to Takayuki Karahashi for the corrections.

Romanization is the term for rendering Japanese words in romaji (the Roman alphabet). There are few fast and sure rules to govern this. A good example is Leader Desslok from Star Blazers. In Japanese, his name is written ヂスラー which can be written as "Desular", "Dessler", or "Desler". Any of these romanizations are valid.

How are we to decide the correct English spelling of Japanese fictional names? ANIME-ZINE will follow the stated preference of the original Japanese creator when available but otherwise it is pretty much up to aesthetics.

We welcome submissions of articles, artwork or translations for ANIME-ZINE. Articles should be double-spaced and typed or printed, please. Artwork should be black and white, and 8.25 by 10.75 or smaller. Pencils and ballpoint pen do not reproduce well, so please avoid them if possible.

We are accepting advertising starting with issue #3. Write for rates and terms.

ROBERT FENELON, Editor

EXECUTIVE PUBLISHER  
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SPOT TRANSLATORS  
PICTURE RESEARCH

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# anime-zine

S-F & FANTASY ANIMATION

アニメ・ジーン

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**MOBILE SUIT GUNDAM: THE COUNTERATTACK OF CHAR** is scheduled for March 1988 release by Nippon Sunrise. Touted as the ultimate conclusion of the GUNDAM saga, Amuro Rei and Char Aznable clash once more as humanity's fate hangs in the balance. It is the year 0093, the peace between Earth Federated Government seeks to totally destroy the Neo-Jion government while Jion, under the rule of Char Aznable, will stop at nothing less than world domination.

**STAR MUSKETEER BISMARCK** was released to American TV on September 14th under the title **SABRE RIDER AND THE STAR SHERRIFS** by World Events Productions, the people behind **VOLTRON**. Sixty-five episodes are available, including 14 episodes worth of new animation by studio Piero. World Events vice-president Brian Lacy cautions not to expect direct translations of **BISMARCK**, "The new footage was 'folded' in with existing footage from various episodes to create entirely new stories."

"**SAMURAI CAT** deserves better than this!", creator Mark Rogers said of the storyboards for the upcoming **SAMURAI CAT** animated feature film. "He's not a Samurai, he's no longer Japanese, they've made him an anti-heroic, dishonest, wimpy little newsboy who goes around spouting poems about farting and doing Michael Jackson imitations." Speaking of **SAMURAI CAT** Producer Tom Wilhite and Director Jerry Reese of Hyperion Films, Rogers said: "The **BRAVE LITTLE TOASTER** (their last film) was a nifty little movie but **SAMURAI CAT** is an abortion. They lied to me constantly. All that stuff about Go Nagai being involved was just a story they were giving me—he has nothing to do with the project." "These people have no idea of Japanese culture; their storyboard was full of ethnic jokes. They got rid of Shiro (Samurai Cat's nephew) completely, because he 'wasn't marketable', Shiro was a merchandiser's dream!" When asked about the **SAMURAI CAT** movie, Tom Wilhite's office said "There is no information on that product at this time." Rogers is continuing work on the **SAMURAI CAT** books, with the third volume due out next

year, "A little dark, but my funniest one yet." As for the movie, Rogers says: "Anybody who liked the books would be throwing their shoes at the screen."

**XENON** by Masami Kanzaki is the next manga VIZ communications will translate for publication by Eclipse Comics. The bi-weekly comic book about cyborg warriors will be released this December. Eclipse is choosing two more manga to be published on a monthly schedule and wants input from the fans. Send a list of your three favorite manga to:

Manga Ballot  
c/o Eclipse Comics  
P.O. Box 1099  
Forestville, CA 95436

Eclipse International is distributing a calendar featuring aircraft paintings by AREA 88 artist, Kaoru Shintani. Retailing for \$9.95 starting late November or direct through Eclipse (same address as Manga Ballot) for \$9.95 plus \$1.00 for postage.

I enjoyed your first issue of Anime-Zine and wish to subscribe to your magazine. I especially enjoyed the Famous Galactic Dictator Advertisement and the article on Warriors of the Wind. I have one question though: When is Robotech: The Movie, coming out? Enclosed is my check for ten dollars.

Thank You.

Edward F Rishel  
Westtow, Pa.

That question was put to the movie's producer back in July at a Philadelphia Science-Fiction Convention. His response was that it will never be released theatrically or to commercial video. **ROBOTECH II: THE SENTINELS** will be released on commercial video tape.

Dear Anime-Zine,

I would like to let you know I really enjoyed the first issue of Anime-Zine. The synopsis of **MEGAZONE 23** and **NAUSICA** were really good and informative. I am really looking forward to the next issue!!

I would really be grateful if someone could answer three questions about the series **VOLTRON/GO-LION, KING OF BEASTS**. 1) I heard that they were going to make some new episodes of this program but I have not really heard anything. 2) What is Hunk's real name? 3) How old is the Voltron force, including Sven and Prince Lotor?

Sincerely Yours,  
Denise Omishia Davis  
Denver, Co.

1) The new **VOLTRON** episode was called "Fleet of Doom". It was 60 minutes long, featuring a team-up of the two **VOLTRON** forces against an oversized "Robeast" piloted by Prince Lotor. It was released to TV but not on commercial tape.

2) and 3) Marq Baskin, a **GO-LION** fan, bemoans the lack of reference on that series in the animation magazines, even at the time it was on TV in Japan. She has been able to find the original names on all (except Sven) but the ages are estimates supported by the ages of teams of similar composition in similar giant robot series.

U.S.	Japan	Age
	(family name first)	

Keith	Kogane Akira	15-17
Lance	Kurogami Isamu	16-18
Hunk	Seido Suyoshi	17-18
Pidge	Suzuishi Hiroshi	13-15
Allura	Fahra	15-18
Lotor	Shinkurian	15-16
Planet Doom/Galura		

For me, the best thing about Japanese animation is the excellent music. Can you tell me where I can buy tapes of these movies' BGMS (background music/soundtracks)?

Gregory McIntyre  
Atlanta, GA.

Three places where you can find audiocassettes, videotapes, etc. are:  
1) Dealers' rooms at Science-Fiction conventions where Japanese animation merchandise is becoming quite common.

2) Bookstores serving Asian communities near big cities are an excellent source of manga (Japanese comics) and many offer videotape rental services. Some of them, notably Books Nippan and Kinokuniya, offer mail-order services.  
3) There are some mail-order catalogs that specialize in Anime merchandise, publications and video. Wyvern Web Graphics is highly recommended, as is the Anime Zone (see inside back cover for details).

Issue one was OK, but why bother writing a synopsis of the storyline? Why not just run a translation of the script?

Gerald Anderson  
Los Angeles, CA

According to clause 2, of sub-section 106, of Title 17 (the copyright law) of the U.S. Code, running a movie's entire script would be VERY impolite to the copyright holders. We can and will, however, run articles that quote passages of dialogue from the scripts.

**ATTENTION ALL TRANSLATORS:** If you've translated a script but do not want to write an article about it, we could have someone else write the article, based on your translations. It would be credited, "By writer's name, based on translations by translator's name".

Dear Editor:

Congrats on issue one but I'd like to point out a few things that ruined my reading pleasure. The **MEGAZONE 23** article provided no real information on the story. Mostly it was just a written rundown



The next GODZILLA film will be animated, U.P.A. producer Henry Saperstein predicted in a recent VARIETY article. Citing the high cost of another live-action GODZILLA film (\$25 million), Saperstein, who holds many U.S. rights to the GODZILLA films, said "By doing the pre and post-production in the U.S., and the animation in Japan, we can be cost effective. Saperstein produced the MR. MAGOO animated TV series and movies.

The ROBOTECH BGM COLLECTION VOL. 1 album is set for a November 1st release from US Rendition, Books Nippan's special products division. The \$9.95 album features music from the ROBOTECH series and may be released on cassette and CD in the future, producer David Rittick says.

US Renditions is preparing three graphic novels of the ICZER ONE films. These high-quality photonovelizations will be of similar size and format to the Japanese "Anime Comics". Editor Riddick estimates a \$14.99 retail for Vol. One's Spring '88 release.

ITC Productions, Inc. has begun production on "Strawberry Fields", an animated film featuring the music of the Beatles. Scheduled for a 1988 summer release, the \$6 million feature will utilize state-of-the-art computer graphics developed by the New York Institute of Technology Computer Graphics Laboratory (CGL). Al Brodax, who produced and co-wrote the Beatles' now-classic "Yellow Submarine" is producer and director. Henry Parke has written the script about the efforts of Jude and Michelle to retrieve the Silver Hammer from the Walrus and his gang, Dan McGill and the Eggmen. They are aided by Flat Top, Rocky Raccoon and the Fool on the Hill. Dr. Alexander Schure is serving as executive producer. Steve Love of Loveland Music is music supervisor and will coordinate all musical aspects of the picture. Character design is by Rick Geary and the supervising animation director is David Lubell, who has done many link segments for the NICKELODEON channel.

Nine Japanese animated movies have been dubbed into English by Peregrine Films Inc. and are available through Celebrity Home Video. They are:

VENGEANCE OF THE SPACE PIRATES, 102 m. Japanese 1982 release as MY YOUTH IN ARCADIA  
SPACE WARRIORS, 99 m. Japanese 1981 release as SPACE WARRIOR BALDIOS 112 m.  
CLASH OF THE BIONIDS, 100 m. Japanese 1984 release as MACROSS: DO YOU REMEMBER LOVE?, 118 m.  
DAGGER OF KAMUI, 103 m. Japanese 1985 as DAGGER OF KAMUI, 132 m.  
BATTLE FOR MOON STATION DALLOS, 82 m. release as DALLOS, four 30-minute tapes.  
DEFENDERS OF THE VORTEX, 99 m. Japanese 1980 release as CYBORG 009, LEGEND OF THE SUPER GALAXY, 130 m.  
LOCKE THE SUPER POWER, 93 m. Japanese release as LOCKE, THE SUPER MAN, 119 m.  
SPACE FIREBIRD, 103 m. Japanese 1980 release as PHOENIX 2772, 94 m.  
TECHNOPOLICE, 78 m. Japanese 1982 release  
TECHNOPOLICE 21C, 88 m.

on the action that anybody could have guessed at by watching the videotape once or twice. A little more dialogue would have been appreciated.

Also, the great thing about MEGAZONE is its subtext of "viewing the world through machines" allegory, in which for the most part, Shogo never makes contact without machines.

I'm not requesting that the review of a movie be something film historians will cherish but try to be a little more "in-depth" in the future. Admittedly, a film can be analyzed to death, but MEGAZONE 23 was one of those rare types that deserve it.

Again congrats:  
Brian Cirulnick

We are trying to encourage more dialogue in future plot synopsis but I think you're being too hard on last issue's MEGAZONE 23 article. Could a viewer without knowledge of Japanese have picked up the background and history that Eve and B.D. told Shogo?

Interesting point about Shogo "viewing the world through machines". Perhaps you could write an article about it, please? We are always looking for more articles...

Dear Editor,

In January of 1986, my friend Catherine and I met two vice-presidents of an advertising firm in New York. These two were in charge of developing a line of dolls based on the ROBOTECH series and development and advertising for the other ROBOTECH toys.

Both of us were extremely interested in their ideas for the dolls which were still in the development stages. When we asked them if they knew of the marketing of similar toys in Japan, they stared at us dumbfounded. They had no idea that previously designed toys were on the market, based on the same characters.

To put it simply, these people had not even researched the tv show before designing merchandise based on it. There was no bridge between the toys and the tv show. They tried to "Barbie-ize" the major female characters of the Robotech series.

American merchandisers have got to learn to research their ideas and most of all, they must put out good toys with advertising that does not insult the intelligence of the child or the parent.

Cat went to their office the following day to give a little bit of creative consulting. She was shocked by how shallow the entire thing was. Most of the people in the creation dept. hadn't even seen any of the Robotech animated show. They didn't consider the characters as developed in the show as being important in the development of the dolls.

This may be why the "Lisa Hays" and "Dana Sterling" dolls were both clothed in frilly dresses, not in their uniforms, which the characters habitually wore in the series. This firm exhibited the attitude of "What the consumers don't know won't hurt them." and "We can and will get away with whatever we want." I believe this is why the ROBOTECH line of toys failed.

Thank You,  
Diane Sodher  
Gunnell, Iowa

Comments on issue one:

It's nice to see something on the stands covering Japanese product. The Desslok cartoon was also a nice touch. Cute and one of those "why didn't I think of that?" bits.

My only gripes were on the premier issue only highlighting three projects and a couple of points in Frank Strom's feature on Gojira. I'll admit to being a closet Godzilla fan. Between work on a free university course on sci-fi films a few years back and buying for a video movie club, I have a fairly good collection of stills, pressbooks and pre-recordeds. Drives my family crazy!

Still...how can ANYONE look fondly back at GODZILLA VS HEDORA!

By-the-grapevine news is fine, but information tends to become a little garbled and doesn't lend itself to serious study of the field. Take, for example, the thoroughly blood-chilling rumor I picked up a little over a year ago, that the initial Harlock series was being mixed with the merry antics of the Smurfs, for American TV release. Sure, a little stranger than MOST of the rumors, but it proves a point.

All-in-all, a good start. A short (even one page) coverage of planned and current tv/feature projects would be a nice addition. When you're stranded in the sticks, any news is appreciated.

Mark Barnard  
Wichita, Kansas

I know what you mean about that awful Smoq Monster flick! My favorite was GODZILLA VS THE SEA MONSTER and Strom lambasted it!



Created by Masami Kurumada, b.1954.  
Serialized in *Shonen Jump Weekly*, since Jan 86.  
Collected volumes (3, as of April 87).  
Published by Shueisha. TV Animation by Toei Doga.

# ST. SEIYA

Madeline Switzer

Legend has it that the goddess Athena sprang full-grown, clothed in armor, from the head of Zeus. She was patroness of those who fought for righteous causes. Mr. Kurumada has it that she had a legendary bodyguard of young men to fight for her. The goddess looked down on weaponry, so her holy warriors—herein called **Saints**—trained themselves to turn their own bodies into weapons. It was said that their fists split their air and their feet broke the earth.

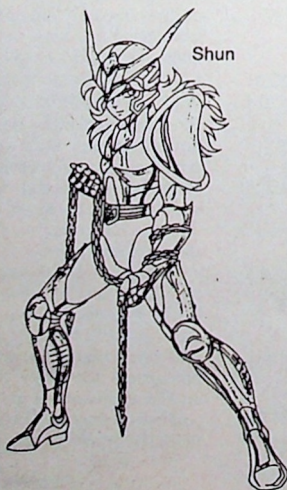
Each of them had a guardian constellation out of the 88 constellations in the entire sky. They wore armor-called **Cloths**—symbolically connecting them to their constellations and helping them tap their own inner strength. Theoretically, all things are composed of the same types of elementary particles, all created in the initial explosion of the universe. By concentrating on that part of the universe that is in himself—his **Microcosm**—a Saint can harness its explosive potential to manifest fantastic powers.



Seiya



Saori



Shun

A Black Phoenix feels the power of  
Shiryu's Dragon manifestation.







Seiya



Ever since the time of legend, the Saints have made rare appearances throughout the course of human history, whenever the side of justice has triumphed, against all odds, over the encroachment of evil: Napoleon's defeat, the rout of the Mongols, the fall of the Roman Empire. Now it is time for them to appear again.

Six years before our story begins, Mitsumasa Kido, head of the wealthy, powerful, international Grado Foundation, found one of the Saints' Cloths while on a business trip. Upon learning the legend, old Kido, a great martial arts enthusiast, conceived the idea of holding the world's greatest tournament. He took custody of 100 orphans, then sent them out to be trained to become Saints and bear the Cloths. Six years later, only 10 of the 100 have succeeded. Old Kido is dead, but his granddaughter Saori Kido is honoring his wishes by conducting the tournament, called the Galaxian Wars. What the returning Saints have already won are Bronze Cloths, the lowest class; they are supposed to fight for possession of a single Gold (Zodiacal) Cloth, the one old Kido originally found. (It is Sagittarius.)

The surviving ten are:

**SEIYA**, age 13, as **PEGASUS**. Returning from **Sanctuary** in Greece, original home of the Saints.

**SHIRYU**, as **DRAGON** (Draco), returning from China.

**HYOGA**, as **CYGNUS**, returning from Siberia.

**SHUN**, youngest of the Saints, as **ANDROMEDA**.



**JABU**, Seiya's old rival, returning as **UNICORN** (Monoceros) from Algeria.

**GEKI**, biggest of the ten, returning as **BEAR** (Ursa Major) from Canada's Rocky Mountains.

**NACHI**, returning as **WOLF** (Lupus) from Liberia.

**HYDRA & LIONET** (Leo Minor), minor characters who don't have personal names yet.

**IKKI**, Shun's older brother, as **PHOENIX**. Returning from Death Queen Island, much to everyone's surprise (including his own).

Old Kido may have known more than he would reveal: when the Gold Cloths begin to reappear in the world, Athena herself cannot be far behind. When she manifests herself again, she may need her old bodyguard manifest as well.

**SEIYA** is fighting for publicity. He was forcibly separated from his older sister when the Grado Foundation took custody of him, but old Kido promised to reunite them if Seiya brought back a Bronze Cloth. Now that he has, he discovers that old Kido is dead, and that no one knows the whereabouts of his sister, who disappeared from the orphanage the very day Seiya was taken away. However, Saori promises to use all the Grado Foundation's resources to look for her if Seiya wins the tournament. In addition, since the tournament will be heavily televised, there is the chance that his sister will see him on TV wherever she is, if he can make himself prominent enough.

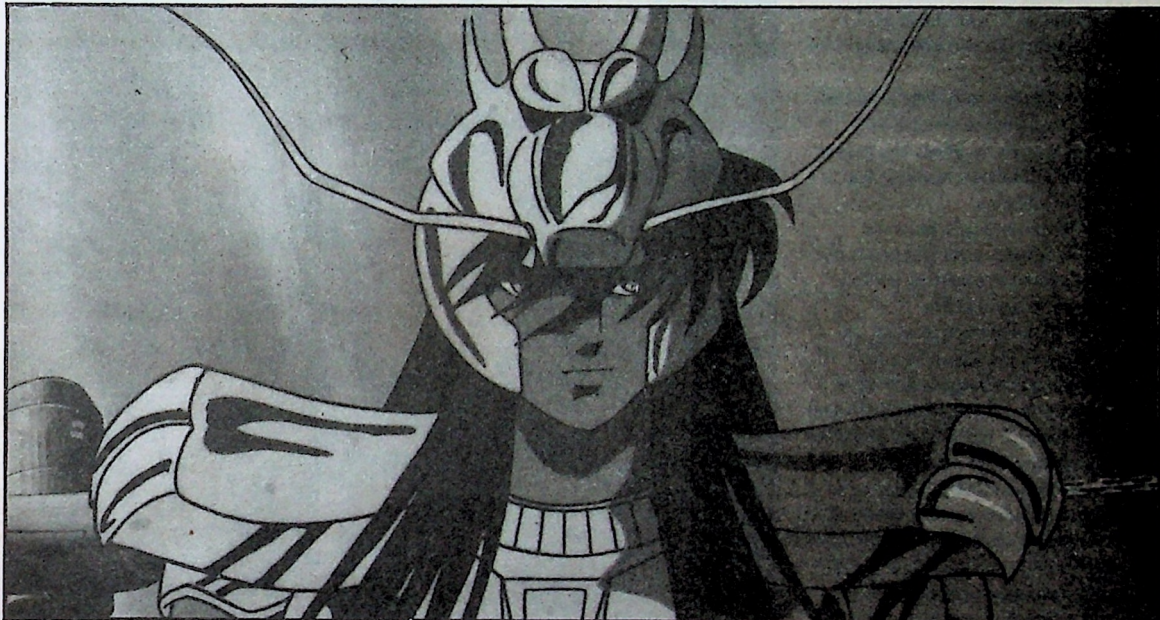


Hyoga



Seiya trained in Sanctuary, the ancient home of the Saints. His guru is MARIN, a young woman with the Silver Cloth of Aquila, the eagle. Both are Japanese, and they met considerable resistance from the native Greeks of Sanctuary, who were understandably reluctant to let one of their ancient national treasures leave the country when Seiya won the Pegasus Cloth. Seiya is a naturally enthusiastic and reckless type, who sometimes fails to consider the consequences of his actions or the position of the other person. His specialty is the "Pegasus Meteor Fist", which delivers 100 blows in 1. second, moving faster than the speed of sound.

SHIRYU is the only one of the ten known to have trained under a Gold Saint. He would consider it a dishonor to his guru if he should fail in combat, and as a result sometimes overextends himself. Outwardly dignified and composed, he is hot-blooded at



Shiryu

heart. Never having known a mother or father's love, his friendship with his comrades means everything to him, and he is willing to go to incredible lengths for its sake. His specialty is the "Ascending Dragon" strike, powerful enough to cause a waterfall to flow uphill.

HYOGA conceals his thoughts behind an icy smile, but at heart he is a devoted son who wants to make his deceased mother proud of him. Half Japanese, half Russian, his name means "glacier", and that's where he feels at home. His specialties are "Diamond Dust", an instant blizzard, and "Aurora Thunder", which chills to absolute zero. His guru was the Crystal Saint, more of whom later.

SHUN is the youngest and prettiest of the Bronze Saints. Where and how he was trained remain complete mysteries, but he is the only one of the ten (in 3 volumes of manga and 16 TV episodes) who has not yet been defeated in combat, and his way of fighting is the most effortless. His Nebula Chains seek out the enemy of their own accord and form a defensive barrier. It takes great provocation to make him attack. All he wants is to be reunited with the elder brother he loves.





JABU is the only one of the ten who has always been completely loyal to Saori. As a child, he willingly played horsie to her rider; now he has become the Unicorn, still captivated by the maiden.

IKKI, by far the most powerful of the Bronze Saints, was originally a kind person and very devoted to Shun. It was an act of self-sacrifice on his part, to protect Shun, that resulted in his being sent to Death Queen Island for training, whence Ikki himself did not expect to return. Six years of torture designed to transform him into the incarnation of hatred have driven him insane. His specialty, the "Hammer of Delusion", attacks not the body but the very soul.

SAORI KIDO appears to be little more than a haughty, willful heiress but as patroness of the Bronze Saints she begins to acquire the nobility that identifies her as a reincarnation of Athena.

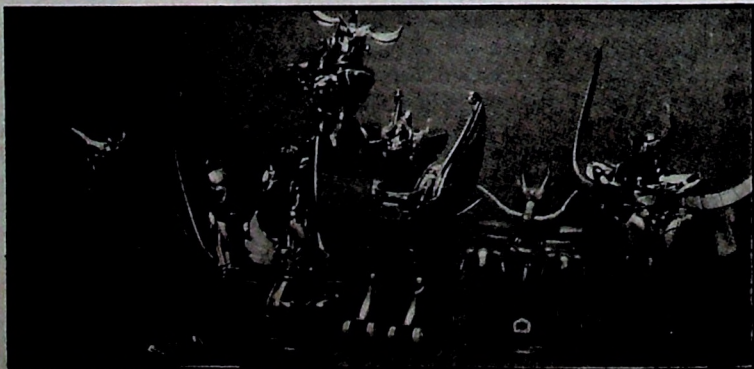
TATSUMI is Saori's personal attendant. He terrorized the orphans under the Grado Foundation's custody but is a faithful servant to his mistress.

The tournament stops when Ikki arrives and seizes the Gold Cloth. He cannot actually use it because four other Saints-Seiya, Shiryu, Hyoga, and Shun-each salvage a piece of it. While Shiryu goes on a death-defying mission to restore the Pegasus and Dragon Cloths, which were severely damaged in the tournament, Ikki summons reinforcements from Death Queen Island. Shiryu returns in the nick of time as the two sides prepare to duel, each hoping to win back the parts that complete the Gold Cloth. Ikki alone is a match for our four, but the Gold Cloth seems to have a mind of its own...

MU, a Gold Saint, is the only person in the world known to be able to restore Cloths. He agrees to help Shiryu, though at a terrible-but necessary-price.

KIKI is Mu's impish, telekinetic little companion. He takes a liking to Shiryu and returns with him to Japan.

BLACK PHOENIXES are no more than the shadows of Ikki himself, and their main purpose is diversionary. However, they are the first sign that such things as Black Saints really exist.



A few of the many St. Seiya toys.





Ares

BLACK SAINTS have the same guardian constellations as our Bronze Saints and were once trained in the same techniques but used their powers for personal gain instead of justice or self-defense, thereby selling their souls to the dark side (in contrast to Ikki, whose soul was taken from him). As the Bronze Saints serve Athena, so the Black Saints serve Ares, God of War and mastermind behind the theft of the Gold Cloth.

ARES is expanding his dominion over Earth, beginning with Sanctuary, which he has taken over while Athena's Saints were busy in Japan. He also has other minions such as DOCRATES, the giant Saint. Docrates captures most of the Gold Cloth and nearly finishes off our Bronze Saints, but Ikki, who was once ready to sacrifice himself for Shun, is ready to do it again...

Still to come:

The CRYSTAL SAINT, Cygnus' guru, brainwashed by Ares and made to fight his own disciple. MISTY, most beautiful of the Silver Saints, bearing the Lizard (Lacerta) Cloth. A proud assassin, sent to kill Seiya.

The INCENDIARY SAINT, sent to attack Saori and Shun while the others have gone to Sanctuary. However, Shun has a powerful, unexpected ally...

STEEL SAINTS and more!

*Have you ever felt the Microcosm?*



Marin, Seiya's mentor.

Episodes through March 87

Air Date

1. RETURN TO LIFE! HEROIC LEGEND 10-11-86

After an initial introduction to the legend of the Saints and to the Tournament in progress at the Kido Coliseum (Unicorn vs. Lionet), the scene shifts to Greece, where Seiya wins the Pegasus Cloth in single combat. Even after he has won it, though, he must fight his defeated opponent's guru (Shaina) before he can leave for Japan.

2. BURN! PEGASUS' METEOR FISTS 10-18

After a recap of the first episode and the conclusion of Unicorn vs. Lionet, Saori receives Seiya on his return from Greece and tells him of his sister's disappearance. Seiya and Jabu quarrel, but Seiya reluctantly agrees to participate in the Tournament. He wins his first match, against Bear, by remembering his guru's advice to attack an enemy's weapons first.

3. CYGNUS! WARRIOR OF THE ICE FLOES 10-25

Saori learns that Cygnus will arrive late to the Tournament but hears nothing of Phoenix. In Siberia, Hyoga bids farewell to his deceased mother before picking up the Cygnus Cloth and leaving for Japan. He makes a flashy entrance to the Coliseum and decisively wins his first match, against Hydra.

4. DRAGON! MATCHLESS FISTS & SHIELD 11-1

Seiya's next match is against Shiryu, who receives word in the midst of the fight that something has happened to his guru. While Shiryu recalls his days in training, he tries to finish the match as quickly as possible so that he can go to check the rumor. Seiya has only one chance and seizes it: the contradiction between "irresistible thrust" and "impenetrable shield"...

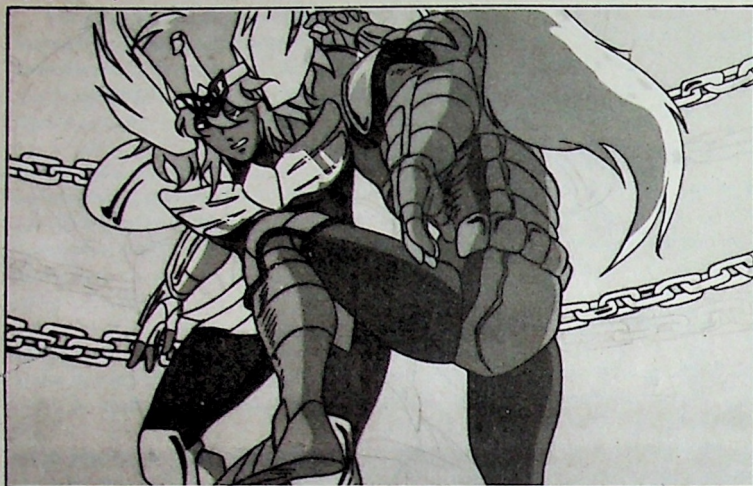
5. MIRACULOUS REVIVAL! MICROCOSM OF FRIENDSHIP 11-15

One of the bits of advice Shiryu received from his guru was always to keep his guard up, but in his worry and haste, he slips. Seiya hits him at the exact point to induce cardiac arrest. Seiya is declared the winner, then collapses himself. Emotional pleas from both his own and Shiryu's girlfriends lend him the strength for one last blow that restarts Shiryu's heart and all the Tournament's competitors rejoice in this expression of comradeship.



Crystal Saint, Hyoga's mentor.





# 6. PHOENIX! THE WARRIOR FROM HELL

11-22

Shiryu visits Seiya's recovery room and discusses his feelings of foreboding, while at the Tournament Unicorn is vainly trying to find a way through Andromeda's barrier of chains. Shun's chains then give him a warning that an enemy of all nine assembled Saints is about to appear. Phoenix makes a dramatic entrance, radiating an aura of pure and total hatred. He is Shun's missing older brother but he attacks Shun!

# 7. THE GOLD CLOTH IS STOLEN!

11-29

Everyone is appalled at Ikki's return: a flashback to their days at the Grado Foundation reveals how protective of Shun he once was, but he seems to be a completely different person now. Wolf, his assigned Tournament opponent, challenges him and receives a demonstration of the Hammer of Delusion, a terrible technique that damages not the body but the soul. Ikki summons his Black Phoenix squad, and all the Phoenixes disappear with the Gold Cloth.

# 8. BEAT THE BLACK PHOENIX SQUAD!

12-6

(Provisional title: Take Back the Gold Cloth!) Hyoga, Seiya, Shiryu and Shun set off in pursuit of the Black Phoenixes, who are headed for the harbor to take ship back to Death Queen Island. Ikki attempts to put on the Gold Cloth, but is interrupted by Seiya, and the Cloth refuses to stay on Ikki's body. Meanwhile, Shun is told by one of the Black Phoenixes that it is his own fault his brother came to this. Ikki is planning something much bigger than our four expected. Shiryu has heard that there is someone who can restore Cloths, and sets out with his own and Seiya's.

# 9. POWERFUL FOES! THE BLACK BIG FOUR APPEAR

12-13

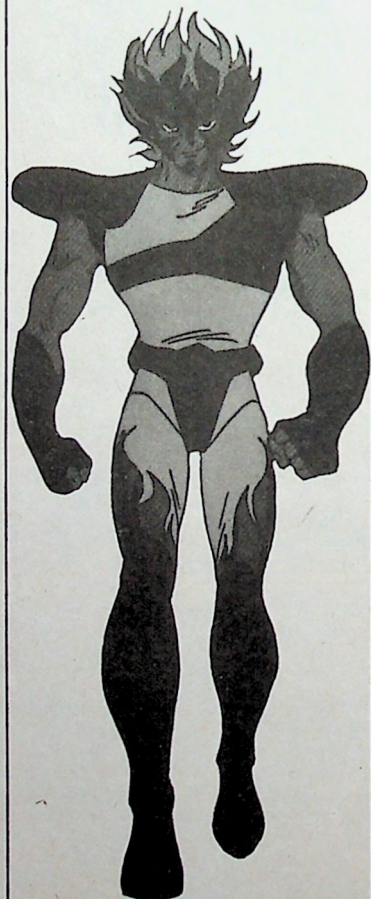
Saori and Tatsumi hold a press conference, while Shun returns to a park where he and Ikki used to practice years ago. Shun is attacked by someone with Cygnus' technique, but it's not Hyoga: it's Black Swan. Hyoga comes to Shun's rescue, and duels Black Swan. He has gained the upper hand when Black Andromeda intervenes. All of the Black four show themselves briefly before disappearing. Saori receives a visitation from her deceased grandfather.

# 10. SHIRYU IN DANGER! THE GRAVEYARD OF CLOTHS

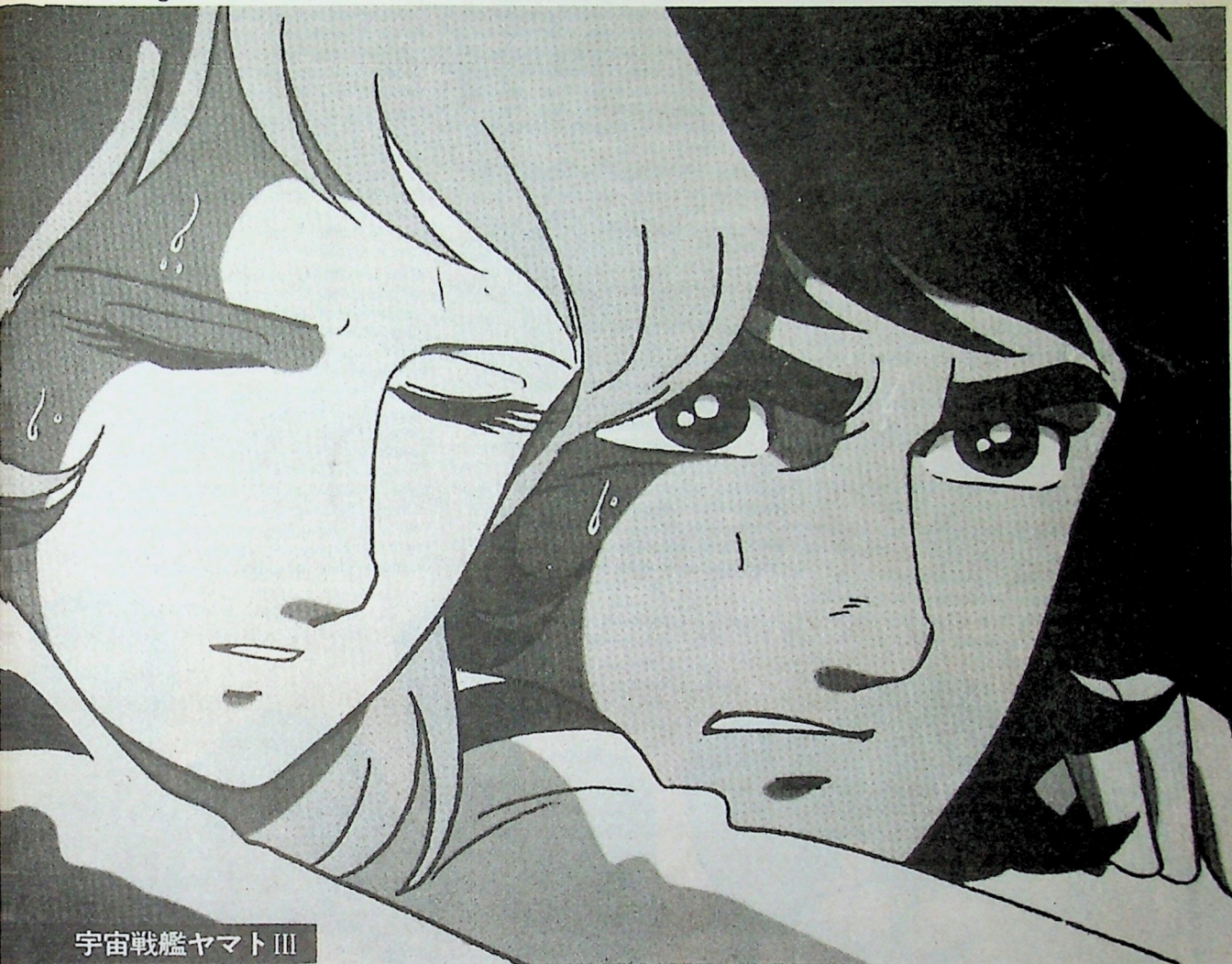
12-20

A formal challenge comes from Ikki and the Black Saints. Shiryu visits his guru (who is fine) and asks for advice about his mission. The answer: don't go!-but if you must, then go straight forward only. Spirits of dead Saints confront him as he nears his goal, but he crosses the bridge and reaches Mu's tower. Mu terms his request unreasonable but agrees to help when he sees the degree of Shiryu's devotion to his comrades. Seiya dreams that Shiryu is killed.

## Incendiary Saint







宇宙戦艦ヤマトIII

# YAMATO 3

Framed by the glare of a sun gone mad, space cruiser Yamato once more takes off to rescue mankind from yet another interstellar conflict. In the intervening years from 2199 to 2203, the constant struggles took their toll on the Yamato's ranks. Of the hundreds of men and women who made the ship their home...there were many who would never return home...Now, a new group of cadets has been called up to augment Yamato's crew.

Against the enemies they face there can be no margin for error. On one hand there is the Bolar Federation. A deep space counterpart to the U.S.S.R., the Bolar are ruthless and totally without honor. They crush all who stand in the way of their conquest of the Milky Way Galaxy.

On the other hand--opposing them is the Garuman Empire led by Leader Desslar of Gamiras (Leader Desslok of Gamilon). When last the Yamato crew saw him, he was on his way to unite his scattered people wherever they may be. To his horror, he found them living in slavery under the Bolar! In the time it takes to say "Prepare the Desslar cannon", he has liberated them, renamed the new world Garuman-Gamiras (for the two branches of his race) and its sister world Starsha (after his dead lover) and declared war upon the Bolar Federation.

It is because of one of these skirmishes that Earth finds itself caught between the two warring factions.



## "WE'RE LOOKING FOR A FEW GOOD (SPACE) MEN..."

### AN INTRODUCTION TO YAMATO III'S CAST

**SUSUMU KODAI** (Derek Wildstar)-Having served as a deputy captain under 3 flag officers, Kodai is finally promoted to command the Yamato.

**YUKI MORI** (Nova)-Head of Life and Environment departments, this very competent young woman shares a quiet romance with Kodai.

**DAISUKE SHIMA** (Mark Venture)-Level-headed realist. Chief navigator and pilot.

**SHIRO SANADA** (Sandor)-Genius. Chief Engineer.

**ANALYZER** (I.Q.9) Robot.

**DR. SADO** (Dr.Sane)-Yamato's boozy but capable doctor.

**GIICHI AIHARA** (Homer) Communications officer.

**NAMBU** (Dash)-Chief Gunnery Officer.

**SHIRO KATO** (Cory Conroy) Cosmotiger Squadron Leader. Younger brother of the space cruiser's first squadron leader.

**OTA** (Eager)-Radar technician.

The new crew members are:

**RYUSUKE DOMON**-a young hothead cut from the Susumu Kodai (Derek Wildstar) mold. His dreams of space heroics are

dashed to bits when he finds himself assigned to life support-cooking division. Domon's attitude changes due to two events in his life. First, he learns of his parents' deaths, then he is taken under the wing of Ichi Hirata, who guides his learning process in a positive direction. This forges his warriors' destiny, and makes him willing to sacrifice anything for the sake of the Earth...even his life. He is best friends with Takeshi Ageha.

**TAKESHI AGEHA**-Ageha's wealthy father opposes his choice of a military career and exercises his considerable influence to get him removed from active duty. Ageha's ailing mother is on total life-support. Ageha possesses a natural flying ability and an aerial aggressiveness in total contrast to his introspective personality. Seemingly unflappable, the young Black Tiger finds his world turned upside down with the coming of Princess Ruda Shalabart. The fledgling goddess affects Ageha on various emotional levels. He develops a worship/love attachment for her, devoting every ounce of himself to her protection.

**JOE YAMAZAKI**-Yamato's new chief engineer. Trained under the watchful eye of Hikozaemon Tokugawa (Orion), Yamazaki was the logical successor for the chief engineer spot. A seasoned pro, Yamazaki projects an ice-cold exterior.

**TASUKE TOKUGAWA** (Orion)-Engineering unit crew member. Tasuke is the youngest son of Hikozaemon Tokugawa and is eager to live up to the reputation of his father. Although he always seems to be in the doghouse with the chief engineer, Yamazaki has the belief that Tasuke will someday be a great man.

**HITO HIRATA** (Hardy)-Life support: cooking division. A veteran crew member, Hirata is a philosopher. He knows that in the full scheme of things, a cook's job is just as important as a fighter pilot's. Hirata is solemn in the execution of his duties and teaches this to Domon, as well as the mental attitude of the warrior.

**ROKI SAKAMAKI**-Artillery unit #1 turret captain. Despite his slick look, Sakamaki is a solemn, stern gunnery officer. He takes his position very seriously. He also has a friendly side that he shows to those he takes a liking to.

**HYOSHI BANDO** (Beaver)-Scientific research unit member. Bando takes the place of Hyota Arakome (Royster) as Sanada's (Sandor's) second-in-command. The young Buddhist signed up in an attempt to repent for a sin he committed with his old mentor. He allows himself no rest or relaxation. When offered shore leave, he refuses and decides to make adjustments to the ship's computer.





**DAIROKU AKAGI** (Ace "Tuffy" Diamond)-New engineering group leader. Once a transport ship engineer, Akagi's ability to find trouble lost him his position and forced him to seek employment in the military. His personal history is a roller-coaster ride of good and bad assignments. He fancies himself like an old Earth truck driver, i.e., a knight of the road. A quick-tempered but rather likable fellow.

**GORO RAIDEN** (Buster Block)-Navigation unit, new crew member. As wide as a bulkhead and half as subtle. Raiden is also the navigation unit Sumo wrestling champion as well as being a top-notch pilot.

**BEN MAKUNOUCHI**-Life support: cooking division chief. Makunouchi graduated in the same class as Sanada (Sandor). This veteran crew member possesses an artisan spirit and views each meal as a work of art. (Note: In the first series there was a bespectacled cook in one episode and though he had no name, I'd like to think he and Makanouchi were one and the same.)

#### **GARUMAN-GAMIRAS EMPIRE**

The combined Garuman-Gamiras Empire exemplifies the aristocratic Prussian qualities not truly apparent in the first season. Reminiscent of Germany in the years prior to WWI, the warriors followed a strict code dictated by Leader Desslar (Desslok). Not perfect, but what military society is?

**GENERALISSIMO DESSLAR** (Leader Desslok)-Originally from the dying planet Gamilas (Gamilon), he invaded Earth to gain a new home for his people. Defeated by Yamato, he joined the Comet Empire's war on Earth but found more in common with Earth, so he made peace with Kodai. Later he joined forces with Yamato to defend Iskandar from the Dark Star Empire. An honorable man of overwhelming presence and great destiny.

**GENERAL TALAN** (Sergeant Masterson)-Dessler's longtime aide-de-camp. This very competent Gamilon has long served as Desslar's second-in-command. Personally fearless, his chief worry is usually keeping his royal charge from excessive danger.

**GENERAL DAGON**-Eastern Division, Army Attack Squadron, Fleet 18 Commander. The first enemy that the Yamato encounters is this aggressive and determined general.

**CAPTAIN FRACKEN**-(Cmdr. Luchner von Farrel)-Warp Sub Fleet Commander. His ships create subspace "faults", concealing them from all forms of detection. This dashing and daring officer is also known as the "Garuman Wolf".

**ADMIRAL GAIDEL**-(General Smeedom)-Eastern Division Army Commander. This full-of-himself officer sends Dagon and Frakken against the Yamato without authorization from Garuman. A decision he regrets once Leader Desslar finds out.

**FRAUSKY** (Crenshaw)-Technical Skill Major. This scientist, who developed the Proton missile which destabilized Sol, is placed in charge of coordinating with Sanada in trying to tame our out-of-control sun.

**HELMYER** (Major Nazemayo)-Investigation Fleet Commander. Desslar's representative on the phantom planet. Once there, this geologist discovers a mind-shattering secret.

**KEELING**-Garuman Chief of Staff. The man at the heart of the Empire's offensive against the Bolar. A cold-hearted, subtle soldier.

**HISTENBERGER**-Western Division Commander. His repeated setbacks led to a provisional death sentence from Leader Desslar. With his life on the line, this commander is easily one of the most dangerous threats in the Milky Way.

**GUSTAF**-Imperial Guard Squadron Commander. He first finds himself in battle against the Yamato, then he finds himself in charge of escorting it safely.

**CAPTAIN RAM**-A native of planet Berth, allied to the Federation. Ram commands the Berth Star Fleet Flagship "Rojendora". A battle-scarred old veteran, Ram possesses a samurai's soul and mortality. Thanks to the co-operation of the Yamato, he is able to die with honor.

**HAWKINS**-Commander of the #8 Bolar Guardian Shock Troop Squadron.

**GOLSAKOF**-Bolar Federation Chief of Staff and later commander of Shalabart occupation forces.

**BROZOF**-Barns Star Military Governor. Also warden of the Bolar Federation penal colony.

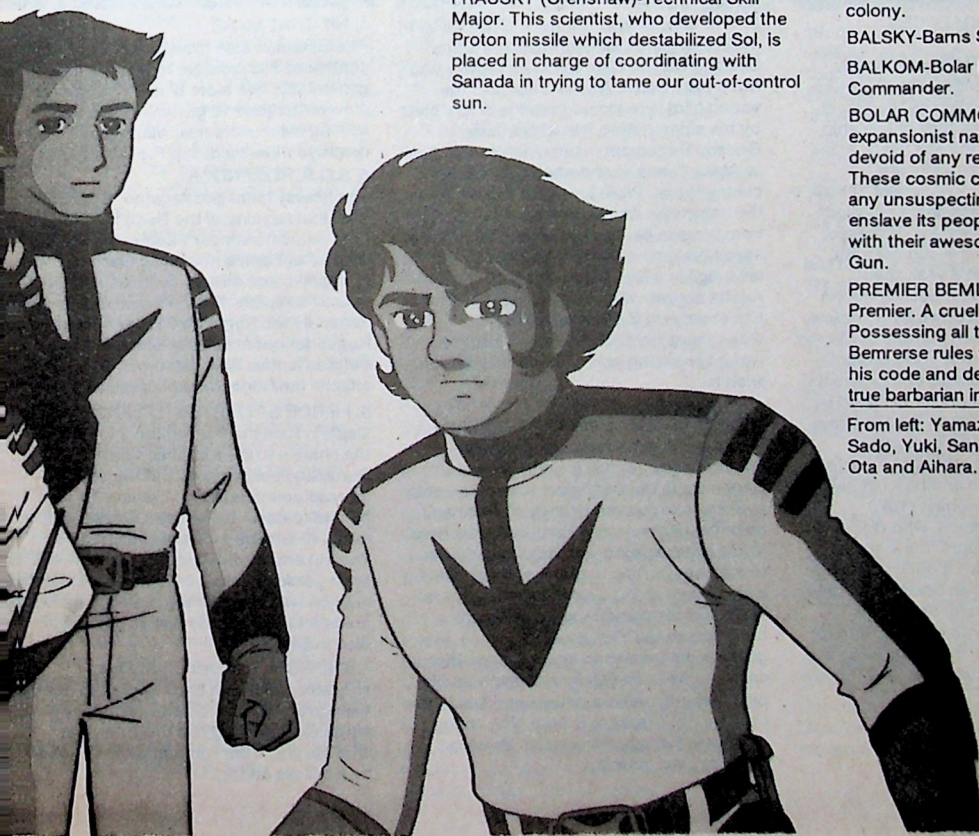
**BALSKY**-Barns Star Garrison Commander

**BALKOM**-Bolar Home world main force Commander.

**BOLAR COMMONWEALTH**-An interstellar expansionist nation. This race is totally devoid of any redeeming social values. These cosmic commies rain down upon any unsuspecting world to ravage it and enslave its people. They then keep order with their awesome weapon: the Black Hole Gun.

**PREMIER BEMLAYZE**-Bolar Federation Premier. A cruel, heartless dictator. Possessing all the emotions of a rock, Bemrerse rules with an iron hand. Murder is his code and devastation his lifeblood. A true barbarian in every sense of the word.

From left: Yamazaki, Nambu, Shima, Dr. Sado, Yuki, Sanada, Kodai, Analyzer, Kato, Ota and Aihara.



Ryusuke Domon



## SPECIAL PEOPLE

**PLANET SHALABART** (Gardiana)-Ages ago, Shalabart conquered the galaxy by force but could not maintain peace. Its people forever renounced violence and disappeared overnight. Actually, they moved their planet into another dimension. Rumors persist of the fabled super-weapons stockpiled on this world, making it a top priority objective for the military empires.

**RUDA SHALABART**-Princess of Planet Shalabart. The Bollar exiled her to planet Phantom, believing it to be lifeless. Her knowledge of Planet Shalabart's location makes her the most valuable person in the galaxy. For the sake of peace in the Milky Way Galaxy she must forsake the love of Takeshi Ageha and assume her destiny as a guardian deity of space.



### 1. THE SOLAR SYSTEM FACES DESTRUCTION

A Garuman Proton-Missile goes astray during a battle in the Milky Way. Ryusuke Domon's parents are killed as the planet-destroying missile rams their cruise ship before it plunges into the sun. Back at the academy, outstanding cadets are graduated a year early to augment Yamato's crew. Susumu Kodai assigns a rebellious Domon to the ship's kitchens. Professor Simon concludes that the sun will nova, killing all life on Earth in a year, then Supernova in three years, destroying the solar system. Laughed down by his fellow scientists and the civilian authorities, Simon alerts the military. General Todo promotes Kodai to Captain of Yamato and orders the ship to search for a planet for mankind to emigrate to. Another Proton-missile strays into the solar system and destroys an asteroid base. Domon arrives at Yamato's dock in the Japan Alps and balks at having to take orders from a woman (Yuki). Analyzer chastises Domon, who clobbers the robot. Kodai interrupts, "I'll buy this fight!", and the two have it out on the deck. The fight is interrupted as Solar flares cause world-wide radio jamming. Kodai tells Domon he led the search party looking for bodies after the space crash that killed the cadet's parents. Both orphans, they have a lot in common.

**MOTHER SHALABART** (Queen Gardiana)-The symbol of hope to her oppressed followers everywhere in the galaxy. Her pacifistic followers try to impede war efforts, making them less popular with the warring empires. After thousands of years of maintaining love and peace in the Milky Way, Mother Shalabart now prepares to turn over the mantle of Godhood to Ruda-the Chosen One.



**2. THE GREAT BATTLE IN THE MILKY WAY** Takeshi Ageha test-pilots Yamato's new shuttlecraft, the Cosmo Hound. Kodai and Shiro Kato praise Ageha's skill, but the young pilot is removed from the ship's crew by his string-pulling father. Garuman General Dagon pursues planet Berth's fleet to Alpha Centauri and attacks the Earth colony there. Professor Simon is fired from the university. An electromagnetic pulse from the sun causes plane crashes. Ageha saves his mother's life by switching her faltering life-support machine to manual. Ageha argues with his father, who wants him to stay on Earth. His mother disengages her Dialysis tube, saying "I won't live seeing you spend a life you don't wish to..."

**3. YAMATO SETS SAIL AT DAYBREAK** Analyzer, fresh from an argument with Sanada, pulls up Yuki's skirt. General Dagon routs the Berth fleet toward the solar system. Interceptors destroy a Garuman ship that blunders into Earth's atmosphere. Kodai gives anyone with doubts a chance to stay home. Aihara, obsessed with finding a girl he met at the airport, leaves. General Todo and his granddaughter, Masako, arrive to see the Yamato off. The government refuses to acknowledge the crisis, so he is dispatching Yamato on his own authority. Aihara returns and learns the mystery girl, Masako, is here. The young lovers are formally introduced. Yamato takes off next morning.



### 4. HIT THAT MARS

At a Garuman staff meeting, Leader Desslar sentences Histinberger to death—if the general fails two more times. The Yamato crew undergoes 16 grueling hours of training maneuvers near Mars, then destroys three incoming Proton-missiles.

### 5. S.O.S. ROGENDOR

The heavily damaged flagship "Rogendor" is all that remains of the Berth fleet. Cpt. Ram requests supplies and a repair port. Mindful of Earth's neutrality, General Todo grants him non-military supplies and 24 hours for repairs. Dagon's fleet arrives and demands the Rogendor. Yamato escorts Rogendor out of Earth's territorial space. Before Captain Ram can warp, Dagon attacks the Rogendor and Yamato.

**6. FIERCE BATTLE NEAR PLANET 11** Captain Ram thanks Yamato and Earth for the chance to die a soldier's death. The Garuman fleet destroys the Rogendor. Yamato counterattacks. Leaving his fleet behind to cover his escape, Dagon warps away. A damaged Garuman ship rams Yamato and its crew boards. Domon kills an enemy soldier and is grieved that Hirata, his mentor, was killed during the fighting. Kodai holds a funeral for the Yamato crew who died in battle.

### 7. THE ROUGH SEAS OF ALPHA

The temperature on Earth begins to rise as Yamato arrives at the battered colony in Alpha Centauri and half the crew gets shore leave. A bar-room brawl is cut short by a missile attack.





#### 8. THE LAST PIONEER

An attempt to cool the sun with feedback fails when the relay stations overload and explode. Yamato arrives at Barnard's Star, the crew investigate a signal and find a pioneer family, dying of fever, but the father refuses to give up and go back to Earth. Yamato is attacked by reflex guns—a Gamilon weapon which bounces lasers off battle-mirrors.

#### 9. BATTLE AT BARNARD'S STAR

The crew of the Cosmo Hound discovers why Yamato couldn't locate any reflex satellites—the battle mirrors are mounted on fighters. With the reflection fighters all shot down, Yamato locates and destroys the Garuman base. Dagon flees. The stubborn old pioneer dies. The sole survivor, Tomoko, is pregnant. Kodai decides to send her and all the female Yamato crew (except Yuki) back to Earth for safety.

#### 10. DAGON'S NEW FLEETS ATTACK'S BACK

Admiral Gidel gives General Dagon one last chance—and a new carrier fleet—to destroy Yamato. Near a black hole, Yamato encounters an Earth exploration ship commanded by Captain Dan, who reports seeing a large fleet and requests escort from Yamato. The request is denied, regrettably. Yamato leaves. Captain Dan is inspecting a remote satellite when Dagon destroys it. Dan's ship crashes on a nearby planet. Yamato investigates and Dan dies in Agaha's arms. Dagon's fleet drives Yamato toward a group of gravity-wells.

#### 11. YAMATO IN DANGER NEAR THE CYGNUS

Yamato pulls free of the "space tornadoes" but is attacked, surprised by enemy fighters appearing by instant teleportation—another Gamilon technology. Dagon brings up his main fleet and orders Yamato to surrender but his carriers cannot stand up to the battleship's guns. Dagon tries to push Yamato into the black hole near Cygnus. Yamato breaks free and Dagon goes spinning into the black hole.



#### 12. A PENAL COLONY IN SPACE

Conditions on Earth worsen. General Todo is put in charge of the Space Emigration Ministry. The space cruisers "Prince of Wales", "Bismark", and "Arizona" are mobilized to aid the effort. Yamato encounters ships of the Bollor Commonwealth, who heard of Yamato from Captain Ram. Captain Balsky escorts Yamato to Planet Berth for repairs and resupply. While Yamato's crew attend a party given by General Brozof, Domon and Ageha stumble across a concentration camp holding followers of Mother Shalabart. It is obvious that the Bollor conquered this planet. The prisoners riot and storm the Yamato, demanding to go to planet Shalabart.

#### 13. DREADFUL BOLLAR COMMONWEALTH

Yamato's crew recaptures all the prisoners. Premier Bemlayze, enroute to Berth, orders all Shalabart-worshipping prisoners executed saying "I am the only god in space!" Dessler is advised of a plot by General Hiegel to have the Shalabart worshippers in Garuman revolt. Dessler shoots him, saying "We don't need two gods on Garuman". Kodai, outraged to see the prisoners executed, complains to Bemlayze. Bemlayze orders Yamato and Earth to become subjects of the Bollor Commonwealth—or its enemies. The Yamato officers fight free of the guards and flee to the ship. Cosmotigers strafe Balsky and free the prisoners. Bemlayze takes off and destroys the planet with mammoth missiles, killing his own people.

#### 14. THE SUBSPACE SUBMARINER: GARUMAN WOLF

Gidel sends Captain Frakken after Yamato. Yamato cannot detect Frakken's "submarines", and fires blindly at the subspace faults the "submarines" attack from. The bridge is hit and Kodai is wounded.

#### 15. YAMATO A PRISONER

Dr. Sado operates on Kodai while Domon takes command. Frakken lures them toward Admiral Gidel's fortress, which captures the Yamato. Gidel calls Desslar and reports his triumph. When Desslar finds out that Gidel has been fighting Yamato, he is enraged. "I thought I told you not to touch any planets near the Orion!" Desslar apologizes to Kodai for his subordinates' unauthorized actions. "I consider you, Yamato and the Earth as my eternal friends." Desslar invites them to his new planet.



#### 16. A FETE DAY FOR DESSLAR

Dessler tells Kodai and Yuki how he liberated Garuman from harsh Bollor rule and was acclaimed leader by its people, ancestral cousins of the Gamilons. He named Garuman's sister world Starsha, "I deeply loved her." And set about taking other planets from Bollor rule. Then they view a massive military parade in honor of the first anniversary of the Garuman Empire. Desslar dedicates the parade to Kodai's late brother, Mamoru, who also held Starsha's love.

#### 17. DESSLAR'S EMPIRE AT THE ELEVENTH HOUR

Dessler and Talan visit Yamato's bridge, and Kodai tells Desslar of the sun. Desslar offers Garuman's scientific aid as compensation for what his subordinates have done. Sanada approves of Major Frauski's plan to cool down the sun. Kodai asks Desslar why he doesn't use his power for peace. Desslar says he is working toward peace in a united galaxy, but he must oppose the aggressive Bollor. They are interrupted by an attack from Bollor warp missiles. Desslar orders Frauski's fleet to take off. A mammoth planet-killer missile brushes past the defense satellites but Yamato intercepts. Domon destroys the missile with the wave-energy cannon. Desslar thanks Kodai, who admonishes the Gamilon for having too much faith in his weapons.



#### 18. THE ANGRY SUN

Frauski's fleet arrives at Earth and is greeted by General Todo. Aihara and Masako spend some time together. On Garuman/Gamilas, Kodai, Yuki and Desslar watch as Frauski's fleet sets up a magnetic field around the sun. Asteroid rocks create pathways for specially modified proton-missiles to reach the sun's core. The sun cools down—then wildly heats up, blowing away the magnetic field. Frauski orders his crew to abandon ship, then suicides by plunging into the sun. Kodai and Yuki see some Garuman police break up a group worshipping Mother Shalabart. Desslar tells Kodai of an Earth-like planet his astronomers have discovered. Yamato sets out toward Phantom.

#### 19. ON THE WAY TO PLANET PHANTOM

Earth people retreat to the underground cities and speed up construction of the space arks. Domon and Nambu tease Aihara about his affair with the General's granddaughter. Responding to an S.O.S., Domon and Ageha find a derelict ship with starving pilgrims aboard who had been searching for Planet Shalabart for 25 years. Sanada repairs the Pilgrim's ship. A Bollor fleet under General Hawkins approaches. Kodai warns them off. Hawkins responds "Drop Dead!" Yamato destroys Hawkins fleet. Mother Shalabart appears to the Yamato's crew.

#### 20. PLANET PHANTOM IT IS

Yamato arrives at Phantom which looks exactly like Earth, even to its flora and fauna. Earth people rejoice. Desslar toasts Kodai, "Don't thank me, I'll do anything for my good old war friend." Analyzer warns of danger he cannot articulate. Phantoms of dead relatives appear to the crew.

#### 21. SHATTERED HOPE

Desslar dispatches Major Helmeyer to help investigate Phantom. A beautiful girl beckons to Ageha. To Helmeyer, Phantom is exactly like Garuman/Gamilas. The Garuman geologist drills for a crust sample and ground ripples. People flee the grass that rises up to engulf the landing ships. Ageha and Domon pursue Ageha's visionary maiden.

#### 22. FAREWELL PLANET PHANTOM

Phantom is a living planet which emits hypnotic psycho-energy. It asks Ageha to look after Princess Luda, an exile whom it has been guarding. The Cosmo Hound retrieves Domon, Ageha and Luda. Lt. General Gustaf destroys Phantom with a proton-missile.

#### 23. BATTLE AT THE SCALAGECK STRAIT

Two months later Yamato finds the wreckage of Arizona on the last planet within evacuation range of Earth, apparent victim of Bollor attack. Gustaf catches up with Yamato and demands Luda be turned over to Garuman. Before the battle can erupt, Desslar calls Gustaf and orders him to protect Luda and Yamato from the Bollor until reinforcements can arrive. Hawkins arrives, demands Luda, and attacks. Ageha stays with Luda. Gustaf's ship kamikazes into the Bollor fleet. The main Bollor armada

attacks. Yamato destroys it with wave-energy cartridges. Ageha prays to Mother Shalabart to save Earth. Luda promises to lead Yamato to Shalabart.

#### 24. THE SECRET OF PLANET SHALABART

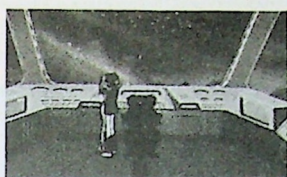
Luda opens the gateway to Planet Shalabart—which lies in another dimension. Desslar's main fleet follows Yamato, and is followed by Golsakof's Bollor fleet. Domon suggests occupying the Earth-like Shalabart for mankind to emigrate to. The thought occurred to Kodai "but it would make us the same as Bollor and Garuman." Desslar arrives, followed by Golsakof, who attacks the Garuman fleet and Shalabart. Yamato's crew repulses the paratroopers, while Desslar destroys Golsakof's forces with the Hyper-Desslar Cannon. Luda and Old Man show Kodai and company the hidden super-weapons from the days when Shalabart ruled the entire cosmos. But Shalabart has become pacifist. They give the Yamato the Hydro-Cosmojin, a weapon for cooling down stars. Luda says goodbye to Ageha, then merges with Mother Shalabart, giving up material existence.

#### 25. YAMATO, HIT THE SUN

Earth's surface is scorched, the underground cities cooling systems are starting to fail. General Todo collapses. Yamato arrives and prepares to use the Hydro-Cosmojin on the sun but is attacked by a Bollor fleet. An armored dome closes over the Hydro-Cosmojin. Bemlayze appears in a mammoth fortress which creates small black holes, trapping the Earth ship. Desslar arrives and destroys the Bollor fleet. The black hole menacing Yamato dissipates, and Desslar tells Kodai to concentrate on the sun. Bemlayze's fortress absorbs the wave-energy Desslar's escort ships fire at it. Bemlayze gloats over Desslar falling into his trap. Desslar asks "Do you want your funeral conducted in any specific religious style?", but Bemlayze fires the black hole gun. Only Desslar's gigantic flagship has power enough to resist the black holes, but it cannot counterattack. While the Cosmotigers try to hold off Bollor fighters, Domon races out to manually open the jammed armored dome. Domon is strafed by a Bollor fighter before Ageha can down it. Ageha is anguished that he couldn't save his friend. Desslar decides to use the Hyper-Desslar Cannon, even though he'd be vulnerable to the black hole gun. Ageha, guided by Luda/Mother Shalabart, kamikazes into the black hole gun, giving Desslar a chance to destroy Bemlayze fortress. Domon manually opens the dome, deploying the Hydro-Cosmojin, then collapses from his wounds. Yuki and Kodai fire the Hydro-Cosmojin, returning the sun to normal. Domon lasts long enough to say goodbye. Luda/Shalabart appears, bearing Ageha's spirit and tells Kodai "War leaves only grief behind..." Desslar congratulates Kodai on Earth's survival, then leaves. Yamato heads home...







## YAMATO III: T-MINUS 52 AND COUNTING MARTIN KING

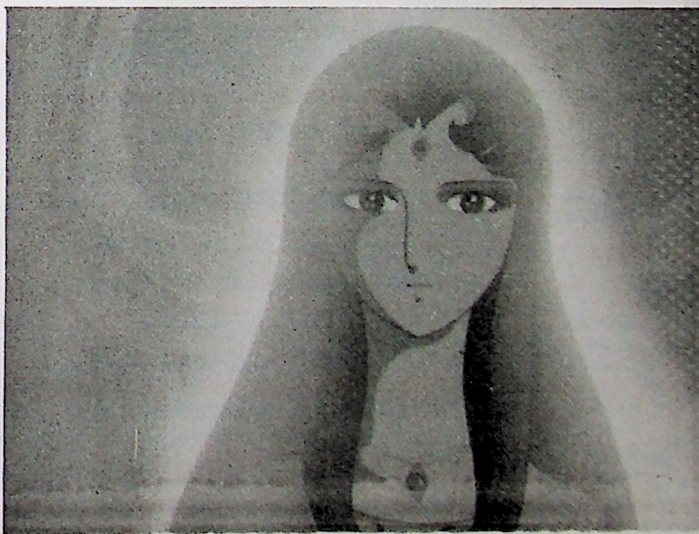
Fresh from the 1979 theatrical success of *BE FOREVER YAMATO*, Yoshinobu Nishizaki's Academy Pro in conjunction with Reiji Matsumoto decided to send the *Yamato* on yet another television voyage. Nishizaki and Matsumoto wished to explore deeper into the *Yamato* Universe to tap character mines hitherto untouched. Their goal was to achieve some of the depth they had in the comic book adaptations and spin-offs while keeping within the general television *Yamato* formula. Their hope was that the network and viewing public still believed in that formula and so *YAMATO III* was scheduled for the upcoming series.

When the original "go-ahead" came from Tokyo Doga and Yomeri TV, Academy Pro decided to go for a 52-episode extravaganza, twice the length of *Yamato*'s two previous series. The emphasis was to be heavy on characterization, as secondary and new cast members would not just be the focus of subplots, but have whole episodes devoted to them. The feeling seemed to be that if *NEW VOYAGE* and *BE FOREVER* did well due to character interplay, why not do it again?

A 52-episode synopsis was prepared that, in retrospect, would have been an event to behold. In the context of the story were such elements as:

- A penal colony in space and a space Auschwitz.
- An empire patterned after America (Be great to see how they view us.)
- The U.S.S. Arizona—a tragic battleship story reminiscent of Captain Harlock's farewell to his ship, *Death Shadow*.
- A sense of desperation never before felt as the *Yamato*'s search for a cure or a new home becomes more helpless.
- A child born aboard the *Yamato*.
- A rivalry with *Dessler*, who also seeks a new home.

Other concepts included Aihara (Homer) nearly sacrificing the ship for personal reasons, and Domon, instead of Ageha, falling in love with Ruda Shalabart. Financial problems, schedule conflicts (Matsumoto was tied up with *MY YOUTH IN ARCADIA* and *ADIEU GALAXY EXPRESS* so his input would be next to nothing), Nishizaki's legal problems as he sought to dissolve Academy and re-form it into West Cape Corporation, all took their toll on production. The 52 episode epic was whittled down to an average 25-episode series. Storylines were dropped and combined in an effort to make the deadline. The final product was a rushed, quirky story that starts strong but is fundamentally weak. It may have its moments but it's only one third the product that it could have been. The original 52-episode run of *YAMATO III* breaks down as follows:







EPISODE	STORY	LOCATION	MAIN CHARACTERS
<b>PART I COMMENCEMENT</b>			
Yamato Launch	1.THE SUN BEGINS TO EXPAND/START OF THE YAMATO PROJECT	EARTH	RYUSUKE DOMON
High Wave to Space	2.REMODELING COMPLETED/CREW BOARDS YAMATO	EARTH	CHOJIRO AGEHA
	3.LAUNCH	EARTH	KODAI, YUKI
	4.THE TRAINING OF THE NEW MEMBERS	MOON BASE	HIRIGATA ICHI & DOMON
	5.THE COMING OF DAGON OF THE RAJENDORA	NEPTUNE	CAPT. RAM
	6.THEN A BATTLE WITH A GOA EMPIRE SQUADRON	PLANET BASE	GEN. GUDON
<b>PART II INVESTIGATION BEGINS</b>			
The Last Colonists	7.SHIP REPAIRS & FAREWELL PRAYERS TO THE SUN CENTAURI	ALPHA	AKAGI, SAKAMARI, RAIDEN
Revenge of Gen. Gudon	8.ENCOUNTER THE FRONTIER SETTLERS AND ICHIKA YAMAGAMI	BARNARD'S STAR	OLD MAN & SON
	9.ICHIKA DIES & TOMONO YAMAGAMI BOARDS YAMATO	BARNARD'S STAR	TOMONO YAGAMI
	10.THE ANNIHILATION OF THE FRONTIER OBSERVATION STATION	SCORPIO SYSTEM	GENSHIRO SARUDA
	11.BATTLE WITH GEN. GUDON OF THE GOA EMPIRE	SCORPIO SYSTEM	GEN. GUDON
Penal Colony of Space	12.RATLONS SEARCH IN DAGON'S TERRITORY	PLANET 1	ROBOT CASHIER
	13.PRISON REVOLT! YAMATO LEARNS OF THE BOLAR FEDERATION	PLANET 1	BEN MAKUNOUCHI



### PART III DESSLAR'S INTERVENTION

Yamato Captured!	14.DORNACK OF THE GOA EMPIRE	DEEP SPACE	DORNACK
	15.YAMATO CAPTURED! DESSLAR UNSEEN AID	DEEP SPACE	DESSLAR
The Goa Empire	16.JOURNEY TO GOA EMPIRE	GOA EMPIRE	DESSLAR
	17.TRUE NATURE OF THE GOA EMPIRE	GOA EMPIRE	DESSLAR
	18.GOA'S SUN CONTROL DEVICE AND THE INTRODUCTION OF NEW EARTH	GOA EMPIRE	FRAUSKI
Allies and Enemies	19.DESSLAR'S ARRIVAL & JOURNEY TO NEW EARTH	PLANET 2	SHIZUKA, FUJIYA, AKAGI, NIMURA
	20.ASSAULT FROM ZENIR UNITED STATES (GOA'S ENEMY	PLANET 2	SAWATA
	21.GOA VS ZENIR-DEVASTATING BATTLE	PLANETARY	GORMAN, BEMOREN
	DESTRUCTION OF NEW EARTH	CLUSTER	

### PART IV DESSLAR'S OPPOSITION

Planet Rath	22.THE STAR OF MYSTERY AND DESSLAR	PLANET RATH	YUKI & PRINCESS
	23.FORGOTTEN GIRL OF THE AUSCHWITZ OF SPACE	PLANET RATH	PRINCESS
	24.YAMATO'S FRIEND AND YAMATO'S ENEMY	PLANET RATH	HISTENBERGER
Dessler War 1	25.YAMATO BATTLES DESSLAR'S EXPEDITIONARY FORCES	DEEP SPACE	BORTENGEN
	26.RYUSUKE AND THE PRINCESS FALL IN LOVE	DEEP SPACE	RYUSUKE & THE PRINCESS

### PART V INVESTIGATION ADVANCES WHILE DESPAIR GROWS

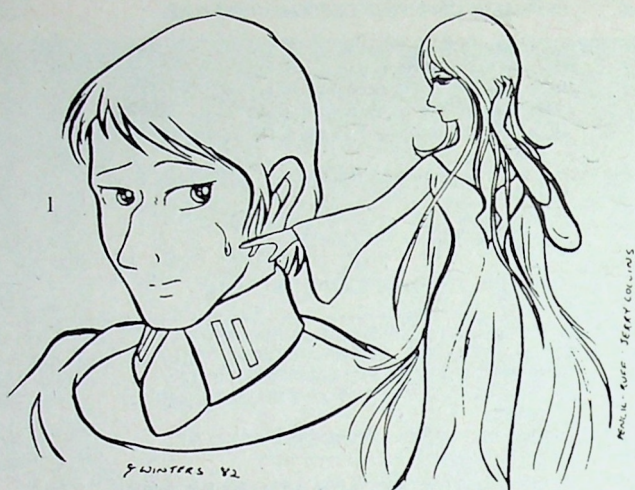
Last Of Arizona	27.THE HONORABLE DEATH OF BATTLESHIP ARIZONA	PLANET 3	SHOGATA TOKIFU
	28.ZENIR BATTLE AMIDST ARIZONA'S MEMORIAL SERVICE	PLANET 3	SHOGATA TOKIFU
Song of Castaways	29.INTELLIGENCE CREW SHIPWRECKED	DEEP SPACE	SHOGATA TOKIFU
	30.YAMATO:AID THE SURVIVORS	DEEP SPACE	SHOGATA TOKIFU
Battle of Stellar Midway	31.INVESTIGATION OF THE LIVING PLANET	PLANET 4	YUKI, ANALYZER
	32.TO CROSS THE ENEMY'S MIDWAY	PLANET 4	YUKI, ANALYZER
	33.ESCAPE	PLANET 4	YUKI, ANALYZER
Dessler War 2	34.YAMATO BATTLES DESSLAR	PLANET 5	DORNACK
	35.YAMATO BATTLES DESSLAR	PLANET 5	DORNACK
Ageha's One Man Rebellion	36.AGEHA FINANCIAL CLIQUE'S PLOT AGAINST YAMATO	MARS	AGEHA
	37.CHOJIRO TAKES OVER THE YAMATO	THE VOID	AGEHA
Black Hole	38.CHOJIRO'S BETRAYAL-YAMATO'S RESCUE	PLANET 6	AGEHA
	39.COLONIST ESCAPE SHIP LAUNCH COUNT DOWN	SCORPIO SYSTEM	
	40.INTO THE BLACK HOLE	SCORPIO SYSTEM	
The Final Star	41.INVESTIGATION OF THE LAST STAR BRINGS DESPAIR	PLANET 7	YUKI
	42.BATTLE OF THE SPACE BUOY	PLANET 7	YUKI
Last Leg of Voyage	43.OUT OF FUEL-YAMATO DRIFTING	DEEP SPACE	AIHARA, KYOKO
	44.AIHARA'S PUNISHMENT	DEEP SPACE	AIHARA, NIMURA

### PART VI THE FINAL FATE OF THE SUN

Dessler War 3	45.SUITABLE SITE FOR THE ULTRA MIGRATION	SHALABART	ELDER, SAKAMAKI
	46.BATTLE WITH THE GOA INVADERS	SHALABART	KEELING
	47.THE TRUE NATURE OF THE PRINCESS-RECEIPT OF THE SOLAR CONTROL DEVICE	SHALABART	QUEEN RUDA
	48.DESSLAR'S CHALLENGE	SPACE VOID	DESSLAR
	49.INTENSE FIGHTING	SPACE VOID	GENSHIRO,KODAI, YUKI,SAWATA
To Tame The Sun	50.TOMONO'S CHILDBIRTH AND THE DEPARTURE OF DESSLAR	SPACE VOID	TOMONO, SAKAMAKI
	51.YAMATO-THE SUN IS IN SIGHT	NEAR SOLAR SYSTEM	RYUSUKE, QUEEN RUDA
	52.SUCCESS	SOLAR SYSTEM	SANRO, BANDO



# FAN ART

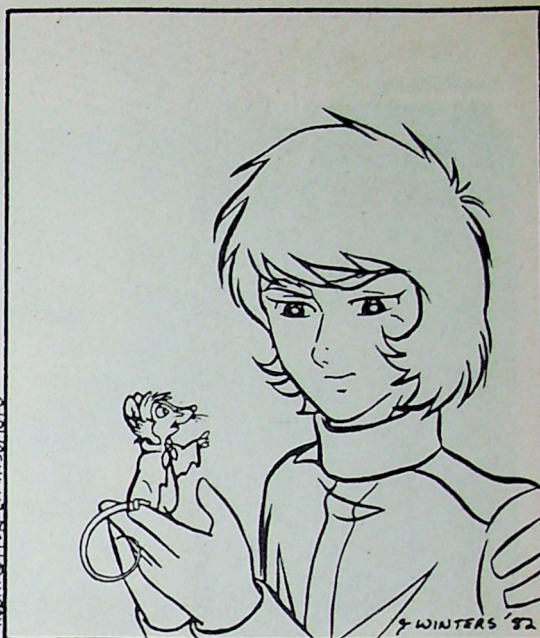


1,3 COLLEEN WINTERS  
JERRY COLLINS  
2 PAT MALONE  
4 NEI MO HAN  
5 BRIDGETTE SLIERTIN

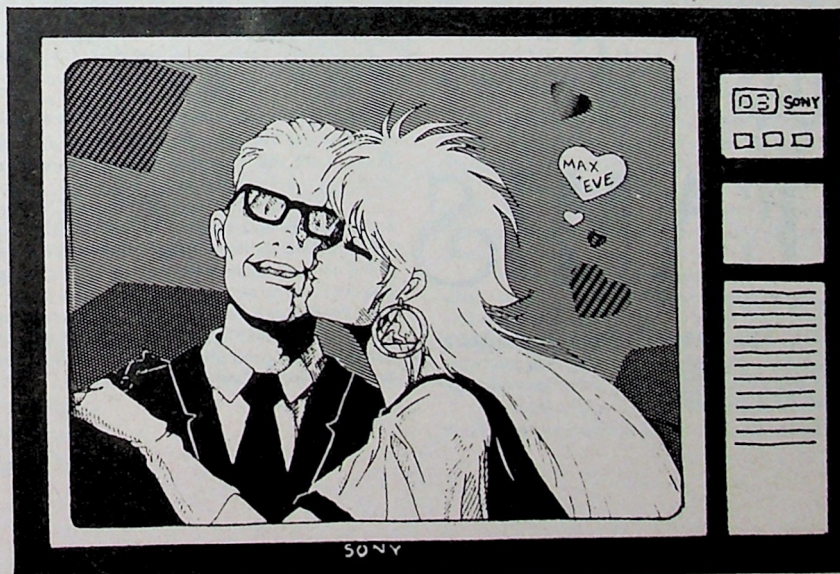




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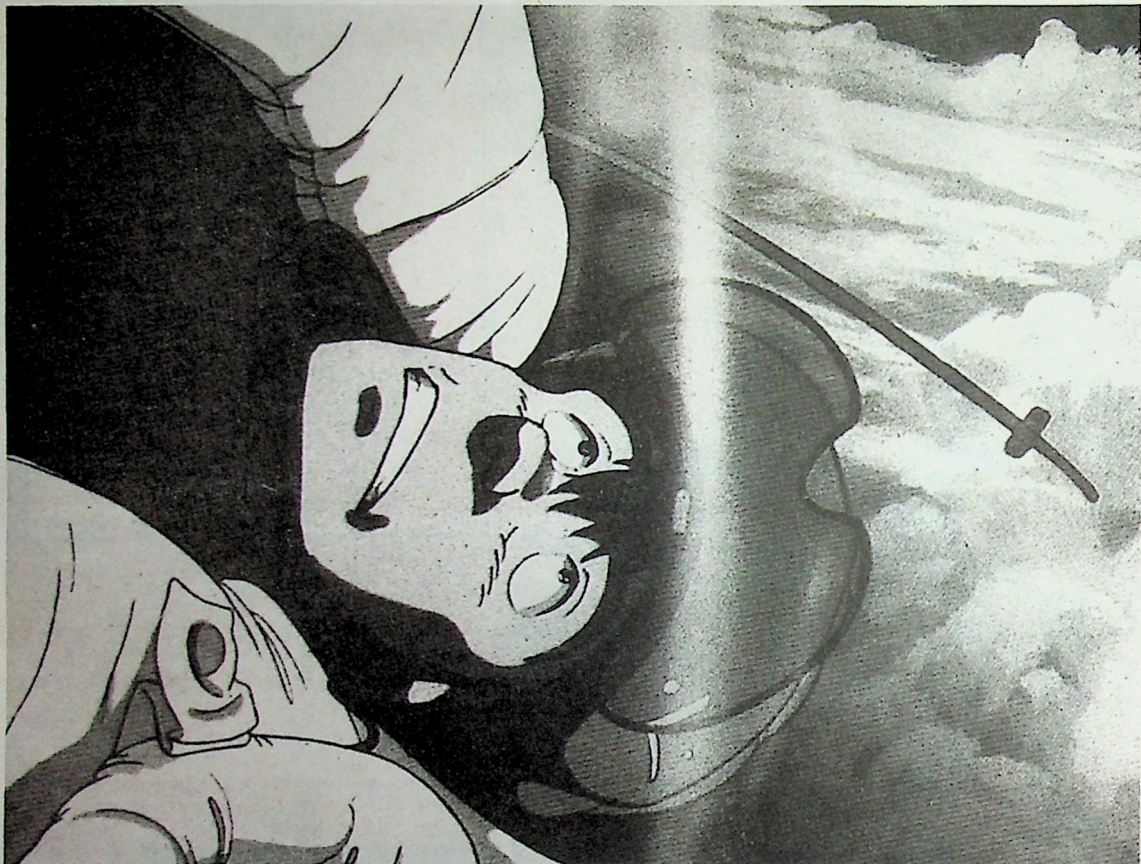
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Shiro's first flight.



# Wings of ONEAMIS

**Royal Space Force  
(Oneamis no Tsubasa-Oritsu Uchugun)**

*GAINAX/BANDAI 127 minutes  
Video Release May 28, 1987*

**Toren Smith**

Perhaps best described as a cross between "An Officer and A Gentleman" and "The Right Stuff", Oneamis no Tsubasa is primarily the story of Shirosugh Lhadatt, whose struggle for purpose in life is played out against a background of war and social unrest. We share his triumphs and tragedies as his involvement with Riiquinni and with the space program opens his eyes to reality, and finally his revelation that intent is the heart of morality.

A young Shirosugh watches with wonder and desire as experimental jets are launched from an aircraft carrier, and the voice-over gives his reminiscences. Born and raised middle-class, the lives of the rich and the poor are beyond his knowledge or concern. He only wants to be a jet pilot, but his school marks are too low...so he joins the Space Force (not much of an achievement).

The credits roll, and we get our first taste of the extraordinarily good soundtrack by Sakamoto Ryuichi (ex-member of the Yellow Magic Orchestra).



Shiro's moment of inspiration.



Manna



*Planning by Okada Toshio and Watanabe Shigeru*  
*Script and Direction by Yamaga Hiroyuki (Daicon IV)*  
*Design by Sadamoto Yoshiyuki (Macross, Angels Egg)*  
*Music by Sakamoto Ryuichi (Merry Xmas, Mr. Lawrence)*  
*Key Animation by Anno Hideaki (Macross, Nausicaa)*  
*Iida Fumio and Moriyama Yuji (Urusei Yatsura)*  
*Sound Effects by Tashiro Atsumi (Night on the Galactic Railroad)*

*Shirotsugh Lhadatt (Morimoto Leo)*  
*Riiqunni Nohnderaiko (Yayoi Mitsuki)*  
*General Khaidenn (Uchida Minoru)*  
*Matti (Sogabe Kazuyuki)*  
*Karocck (Hirano Masato)*  
*Dr.Gnnom (Otsuka Yasuo)*

A typically lethargic Shiro finally finds enough energy to show up at a funeral for one of the less fortunate members of the Space Force (fried in his space suit by an electrical fault). He is chided by General Khaidenn for constantly treating things as a joke.

Again demonstrating the inertia for which he has become famous, Shiro talks with Matti while avoiding weapons training. Neither of them are particularly thrilled at their prospects in the Space Force, but at least they have a job, unlike thousands of others in the Oneamano Jikhean Mihnadan Kingdom. The Shidokan (trainer) of the Space Force is well aware of Shiro's attitude, and gives him 500 sit-ups to do-contemptuously tossing him a few coins as "overtime pay".

At night, the gang relaxes in a bar and they drink a toast to "the dead men and the ship". The prevailing opinion is that it'll never get off the ground and their greatest concern is if the Space Force will survive long enough for them to find jobs elsewhere.

Later in the evening, Shiro is ditched by Matti, and wanders aimlessly in the Leisure District. Surrounded by hedonism, Shiro finds his attention captured by a young girl handing out religious leaflets.

The next day he travels to the address printed on the sheet, where he meets the girl-Riiqunni Nohnderaiko. She is more than a little startled to see him, as he is the first person ever to show up for one of her meetings. She lives with Manna, a little girl she has informally adopted. Riiqunni's sincere praise of the Space Force and its ideals fires Shiro with purpose for the first time in his life.

On the following day, General Khaidenn's announcement that the Space Force is finally ready to put a man into orbit



finds a ready volunteer in the newly-enthused Shiro-to the shock of all and sundry. Despite the hopeful question "Anyone else?", Shiro is the only volunteer and eventually earns some grudging praise from the dedicated General Khaidenn.

As part of his training, he finally gets a chance to fly (if only as a passenger) and, when the Space Force members are goaded beyond endurance by the arrogant Air Force pilots, shows his, er, "unusual" fighting technique.

Shiro and the others visit the manufacturing center for the rocket engines and meet the irascible but brilliant Dr. Gnnom. Karock is the next member of the Space Force to be infected with enthusiasm for the project and offers his technical knowledge to the engine team.

Shiro continues his training, both physical and intellectual, and finds his admiration for Dr. Gnnom growing. His attraction to Riiqunni also grows, for despite her rather cool reception he can't forget she is the one who woke him from his mental slumber. She gives him a Holy Book, suggesting he may find it a comfort in times of trouble. He suggests he'd find her more comfort... She is more annoyed by his flippancy than by the pass, and delivers an impassioned speech filled with rhetoric. His simple and logical reply deflates her argument, and she takes out her frustration on the unfortunate Manna.

Nekkerlautoh sneaks Shiro in to see the new simulator, and warns him not to break it, because the Space Force is still waiting for their budget to be approved by the government. Shiro is curious as to how they got so far and using rather vague language, Nekkerlautoh implies that General Khaidenn has been independently funding them by peddling his influence with the King. But Shiro doesn't get it and Nekker is disgusted. "Idiot!"

But Khaidenn's influence succeeds in turning on the funding tap, and a royal pronouncement is made of the kingdom's support of the effort to put a man in space.

Shiro's simulator training is halted by a cry for help from Riiqunni, but he arrives too late, her house has been torn down. It had been given to her by her aunt, who had not kept up the mortgage payments. Shiro suggests they sue, but Riiqunni refuses to--Manna's parents had constantly fought and Riiqunni doesn't want her to see any more fighting, even just with words.

The capsule, just before launch.









Riqunni



Shiro



While attending an engine test with Dr.Gnom, Shiro is caught in an explosion but escapes relatively unscathed, unlike the unfortunate Doctor, who ends up in the hospital in critical condition. Nekkerlautoh blackly hints about rumors of sabotage by anti-government forces, but is interrupted by Yanallan informing them that Dr Gnom has died of his injuries.

During one of their planning sessions, the group discuss the "Food, Not Guns" demonstrations that have been occurring recently, some directed against the space program. Shiro takes the side of the demonstrators, astonishing Dommrotho. "What?! You're the one who started all this!"

Things take on a more ominous note when the army suddenly withdraws permission for the Space Force to their launch site. The powers-that-be move the site to Kanea-a stones throw from Oneamano's border with Rimada, a small

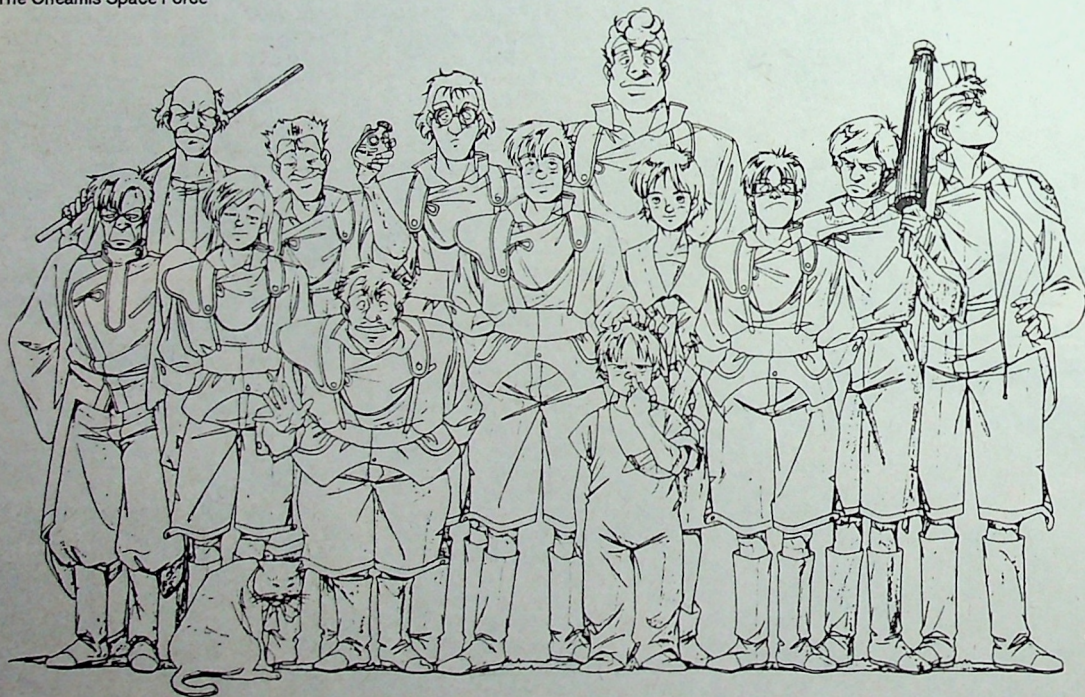
country currently occupied by the Republic's forces. "At least we're closer to the equator there," observes one of the decaying old scientists.

General Khaidenn meets with the ruling nobility in the capital to discuss the site placement and discovers that his precious rocket is being used merely as bait to provoke a border clash.

Shiro trains on and reads the Holy Book Riiqunni gave him. He begins to feel disillusioned with society and this comes to a head when he is confronted by a pushy reporter during a photo session. He rejects the sordid realities of his class-ridden society and moves in with Riqunni, hoping to find a life closer to that suggested by the Holy Book.

Meanwhile, the Republic is making public protests over "space weaponry" while privately planning to attack the launch site and capture the rocket. The President of the

The Oneamis Space Force





Concept drawing of Shiro.



Dress uniform.

Republic, Nereddon, realises that they need more time to prepare and suggests that the secret police do something to delay the launch...

Shiro has found that Riiqunni doesn't exactly live the life of ascetic purity he had imagined, and even hoards her money rather than living in poverty. His disappointment in finding she is not an angel manifests itself in an impulsive rape attempt, during which Riiqunni knocks him out just as he came to his senses.

The following morning, he is baffled when she refuses his apologies, instead insisting he accept hers for resisting. He returns to the Space Force in time to see Tchallichamih and Madjaho off to assist in preparing the launch site.

Shiro and Matti shop in a bazaar and Shiro reveals his doubts about his motivation and his "undeserved" fame. Matti is pragmatic, and suggests that the reason any social institution exists is because there's a need for it. Their philosophizing is interrupted by a very dangerous old lady...

General Khaidenn gives Shiro an impromptu lecture, revealing his past. Khaidenn had wanted to become a historian, but war had intervened, forcing him into the service. Wars seem endless and pointless, he says, but behind the scenes, mankind slowly advances. But we must not abandon morality, and most important, we must not forget the lessons of history or we will be forced to repeat them.

Shiro visits Manna and says he is going away for a while. "Do you want me to bring you back anything?" "A star!" Shiro laughs, and says he's not going quite that far. His gentle forthrightness earns him a rare gift from the reticent and distrustful Manna—a smile. He also says goodbye to Riiqunni, but despite their seemingly casual exchange, Shiro knows it's probably a permanent goodbye—he has matured phenomenally since they first met, while Riiqunni has changed not at all.

Our hero sets out for the launch site, while plots are brewing in both governments. The Republic plans to use their new jet fighters, which is precisely what the Oneamano nobility had hoped for. They are especially anxious to see how they perform the in-air re-fueling. (While the Oneamano Navy has jets, they have never been reliable enough to form a major part of the kingdom's air defense. The Air Force uses turboprops exclusively.)

Shiro is driven to the site by Matti and practises the speech he is to deliver from orbit. He spots tanks in the woods but Matti says they're just fakes. "Oho," says Shiro when he sees the scaffolded gantry, "The biggest fake of all."

The launch day finally arrives and Madjaho informs General Khaidenn that the Observatory seems overly concerned with any changes to the launch time. Khaidenn puts two and two together, and moves the launch time up four hours without informing the authorities.

Events then move quickly. Nereddon manages to get his forces into the area, with strict orders to take, but not destroy the rocket. General Khaidenn eliminates 121 pages of the prelaunch checklist, with Shiro's approval—"It's a lot more dangerous if the enemy arrives before the launch."

The Oneamano forces try to evacuate the launch site, with the extremely reluctant agreement of General Khaidenn, but Shiro persuades him to proceed. "They won't attack the spacecraft—they want it. Don't throw away all this effort—all the lives and work. If we stop now everything has been a waste."

They launch, (to the accompaniment of Sakamoto's excellent music) in one of the most gut-tightening, brilliantly directed and edited lengths of film ever seen.

Shiro speaks for posterity, asking that God grant mankind the gift of hope—"Even in times of despair...let us see one shining star..."

The montage sequence that follows shows us Shiotsugh growing and maturing, then segues into the somewhat slower growth and maturation of the human race. We are left with the hope that the human race will someday collectively reach the stage of peace and hope that Shiro now enjoys.

Riiqunni





# ONEAMISの翼

## WINGS OF ONEAMIS

### 1. Shirotsugh's opening monologue:

Shiro: For better or worse, I was born into a very ordinary country family. Being middle-class, I never knew the hardships of the poor or the unhappiness of the nobility...and really, I don't want to know.

Ever since I was a kid, I had a dream to be a Navy pilot. Navy, because only they use jet planes, and a jet is the only way to fly...higher...faster. But two months before I graduated from school, I realized that my poor marks made it impossible.

So...I joined the Space Force.



## WINGS OF ONEAMIS

### 2. Shiro talks with Riiqunni:

Shiro: Do you know about the Space Force?

Rii: Sorry, but...

Shiro: Well, I'm not too surprised.

Rii: So you're in the army?

Shiro: Not exactly...we aren't a fighting unit, anyway. We're just part of the space program.

Rii: Space program? You mean you'll travel to other planets?

Shiro: Uh, well, that's a little far for us yet...

Rii: But that's just wonderful!

Shiro: Huh? Really?

Rii: Of course! I think it's about time too. It's a wonderful thought-to travel to a new world...untouched by war. Don't you think so?

Shiro: I...er...of course...and we're the only Space Force in the world, too!

Rii: Well, today is a real occasion! It's an honor to have someone like you visit us. Could you tell us about the stars next time?

Shiro: With pleasure!

Rii: Perhaps our children will live peacefully in the world of stars.

Shiro: For sure! Space is so vast...borderlines are meaningless.

Rii: It's wonderful...I didn't realize there could be an army that didn't fight.

Shiro: Yeah...the other armies can play around down here, but we have a real goal...peace for all of humanity. This planet is too small for our aspirations-now is the age of space!



The WINGS OF ONEAMIS soundtrack is available in North America under the French title "ALDE DE HONNIAMISE", on the Midi line; Tower Records reported in their September ads. It is located under the composer's name, Reiji Sakamoto.

## STAR QUEST

### Scene 1. Opening Monologue:

Randy: They say there are universes within universes...but the planet that I live on, Eeya...it's just a speck...on the hind end of the entire galaxy.

My name is Randy-Randy Wilson. And I'm still not sure that all this isn't a dream. Even as a kid, for me, fantasy and reality sometimes overlapped. And at the weirdest times. Know what I mean?

But it was a time of war. A war which seemed to be lasting a lifetime of lifetimes. And yet this war was the single most affecting series of events that I would ever experience. The threat existed of destroying this planet altogether. This was hardly the time or place for a boy with dreams of flying-or being an astronaut. To be able to soar like a bird and suspend yourself from all the evil and wrong-doings of this mortal planet.

And neither the ghosts of soldiers and generals and admirals could keep these warbirds from their heavenly skies. Just the wind and the clouds awaiting your magical ascent into that infinity of space and endless horizons. Flying...if only they'd let me...fly.

## STAR QUEST

### 2. Randy talks with Diane.

Diane: You're in the military then aren't you?

Randy: Well, not quite. In a way, yeah. It comes under the military.

Diane: Devastation.

Randy: Oh no. It's nothing like that.

Diane: That's what it all translates into.

Randy: You're wrong. We're part of the military, yes, but we're training for something much, much more.

Diane: If it's the military, it means death and destruction. It always has.

Randy: We're not even trained for that...Uh uh!

Diane: What are you training for then?

Randy: Outer space.

Diane: The heavens belong to God, not Man. My concerns are here on Earth. The powers that be put the emphasis on everything but where it should be. It's here...here that the solutions lie. Not in the stars.

Randy: But wouldn't it be nice to just fly around up there and take a look? Huh?

Diane: Oh, I don't fault you for what you're doing. You seem like a decent man, but our government pumps money into programs that don't concern us while we need housing, health care and educating.

Randy: Well...maybe so.

Diane: But you didn't come to be preached to. I just thank God that there's a branch of the military with higher goals.

Randy: I'm hopin' that knowledge of life on other planets will help...a...solve some of the problems on this planet, y'know?

Diane: I suppose, but that's pretty lofty thinking. Dreaming is more like it.

Randy: Yeah, well, I've been accused of being a dreamer. But all discovery...agghhh!...(laughs) I ended up at the Academy for a reason!



## WINGS OF ONEAMIS

### 4. Shiro's closing monologue:

Shiro: City lights...where are they? They look like earthbound stars...

Is anyone listening? This is the first astronaut...Right now, we humans have set foot in a new world. Once the seas and the sky belonged only to God...now this unknown, God's space, will become a familiar and unremarkable domain for us. We've brought wars and evil onto the oceans and into the air, yet still we seek a new place. Will there be a limit to how far we can go?

Can anyone hear me? If you can, please give thanks for this, our first step out of the cradle.

God, forgive us, and show us mercy. Please don't let our sinful history end in darkness. Even in times of despair, let us have our hopes and dreams...let us see one shining star...

## STAR QUEST

### 4. Closing monologue:

Randy: I can see the lights of the city...! They look just like stars from here. The planet Eeya is a galaxy too-only a galaxy of another kind.

Is it all really this relative? ...Space? Eeya, the only planet I have ever known? And nothingness? ...I think it is. I really do. I've lost all track of time.

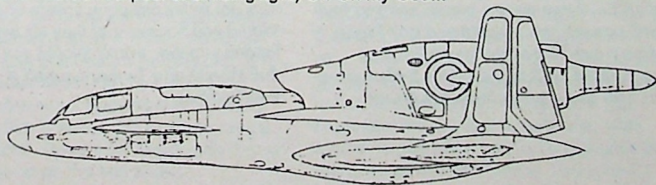
Can you hear me out there? Down there? Everywhere? This is Randy Wilson, boy astronaut in orbit...(laughs)...Thanks to the blood, sweat and spirit of the entire Odyssey project, that is. General Dixon, the scientists and engineers, my fellow cadets...And because of God. Because He has allowed it. Because He invited me.

I feel so peaceful. Not ecstatic, like I thought I would. But tranquil, kinda. I feel older-and yet I feel ageless somehow. The thoughts and fantasies I held as a child-it's nothing like that. Not even a child could imagine what I'm feeling. It's as though another of life's mysteries has revealed itself to me. I am space-and space is me. Is this really such a mystery? I don't think it is. Not anymore.

How trivial it all is in the overview. The meaningless conflicts and struggles of life on Eeya. Everyone has an opinion-a solution as to why life does not work-and how to fix it. Some blame God...some look to him blindly as the answer to all that is wrong in their lives.

This is a lot to ask of a God.....I wish only to thank you, God. (praying) To give thanks for your wonderful creation (correcting himself) your crea-tions...The world on Eeya and the other planets and for all of this surrounding me. Thank you for sharing it-with me, with the men and women of science-and with all those people trying to understand you and your creation. For this I give thanks, my Lord...I fear not war, I fear not the dark side of the moon nor the darkness in men's souls. Today I have been shown the light and it is only the light that exists for me.

I pray that my words do not sound foolish my Lord God. (As he is bathed in a pool of blinding light) Oh-Oh my God..!



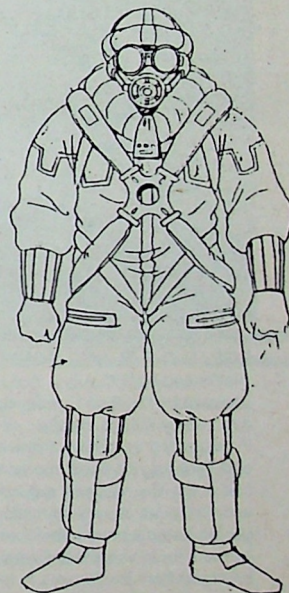
## SCRIPT COMPARISON

I thought it would perhaps be best to provide concrete back-up for my statements that there is a staggering difference between the two versions of the film, and have therefore prepared a comparison between an accurate translation and the STAR QUEST script.

To be perfectly fair, I must point out that the Go East script doubtless matches the lip-synch more exactly. But I think you'll agree that the gap between the two is too wide to be entirely explained away by the exigencies of lip-synch.

The STAR QUEST script quotes are taken from the final printed version supplied by Go East and were written by Budd Donnelly. The WINGS OF ONEAMIS quotes are from the A/R version of the script, supplied by GAINAX and translated by Tomoko Saito and Toren Smith.

Oneamis fighter pilot uniform.



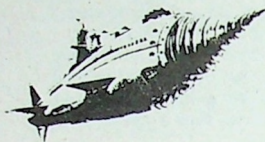
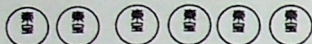


ON THE TRAIL OF THE  
ELUSIVE JAPANESE

# MONSTER!

"From Tokyo With Love--  
The Godzilla Spin-offs and  
Related Films"

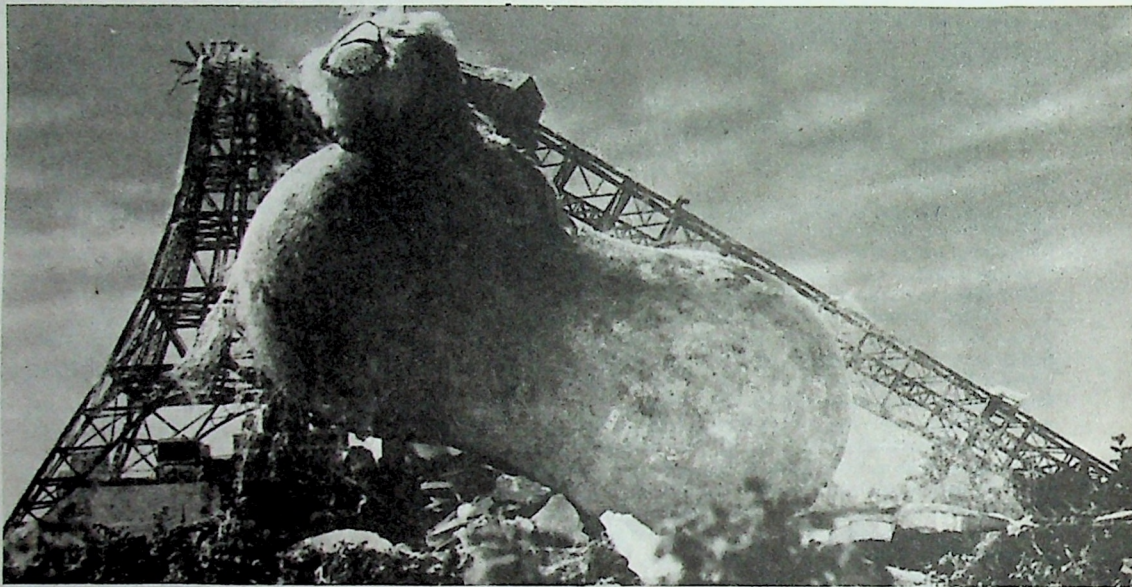
by Frank Emery Strom



Toho International in its heyday of the 60's was probably the biggest and the best known foreign fantasy film factory. Only the British film studio of Hammer Films could rival Toho in sheer volume of output and financial success from the late 50's to the early 70's. But while Hammer busied itself with classy productions of gothic horror, Toho specialized in giant monster extravaganzas and Sci-Fi epics. Toho was king of the popcorn and soda Saturday matinee movies.

Having proved their marketability in America during the late 50's with such films as **GODZILLA, KING OF THE MONSTERS**; **RODAN THE FLYING MONSTER**; **THE MYSTERIANS**; and **THE H-MAN**; Toho

TOHO INTERNATIONAL RELEASES



**RODAN THE FLYING MONSTER** (1957,  
Distributed by D.C.A.)

Directed by Inoshiro Honda. Special effects  
directed by Eiji Tsubaraya.

In this author's opinion, this was Honda's  
and Tsubaraya's finest moment. The first  
half of the film revolves around the recent  
accidents in a Japanese mining community.  
Mining tunnels have been flooded, and  
workers have vanished. Enormous insects  
emerged from the tunnels to terrorize the  
village, and sightings of a mysterious, super-  
sonic flying object are made. Finally, it is  
discovered that two prehistoric flying  
monsters have been awoken by atomic  
testing, and are proceeding to level Tokyo.  
This film is a true gem of the genre in both  
pacing and special effects. The destruction  
of Tokyo by the monsters is probably the  
best scene of this kind that you'll ever see.

**THE H-MAN** (1958, Distributed by  
Columbia)

Directed by I. Honda. SFX by E. Tsubaraya.  
Shades of **THE BLOB**-Toho style, that is. An  
evil, nasty, depraved, scum-of-the-Earth  
criminal gains the power to turn himself (as  
well as his victims) into radioactive slime!!!  
Nifty!! So, if you were a crook, and you had  
slime powers, what would you do? Right.  
Crime wave. Not a very good flick, but  
Tsubaraya's SFX of the man's body turning  
into ooie-goole protoplasm are great!

**VARAN THE UNBELIEVABLE** (1958,  
Distributed by Crown International)

Directed by I. Honda. SFX by E. Tsubaraya.  
Myron Healy makes a boo-boo, and revives  
a ...well...um...well, would you believe a  
giant monster that looks like a half-starved  
hyena on a bad day? Would you believe that  
he's got tacky pre-punk spikes on his back?  
Would you believe that they kill him with a  
loaded supplies truck? Would you believe  
that Honda and Tsubaraya had an off day?  
HA! Gotcha!



## THE MYSTERIANS



plunged full-speed into the 60's. The horror genre had undergone many phases over the years, and the 60's was a period dominated by giant monsters. American audiences just couldn't get enough of that sub-genre at the time. Toho was the largest producer of such fare, and with the help of such sleazeball film distributors as U.P.A. and American International Pictures, they reaped large profits through both weekend engagements and drive-in double bills.

And of course when something is successful, you're guaranteed that it will be simulated and rehashed and imitated and imitated and imitated. So naturally enough, everyone and their uncle tried their hand at matching and cashing in on Toho's success.

## ATRAGON



## DOGORA



**THE MYSTERIANS** (1959, Distributed by RKO/MGM)  
Directed by I. Honda. SFX by E. Tsubaraya. This Toho prehash of **MARS NEEDS WOMEN** (1966 by A.I.P. with Tommy Kirk) is pretty well acclaimed by the critics and justifiably so. Tsubaraya goes bananas with the SFX, throwing at us a great assortment of spaceships, giant robots, explosions, and too many alien death rays to be counted. The Mysterian robot appearing in the early part of the film is easily one of Tsubaraya's best creations. Good stuff! Don't miss it next time it pops up on the late show!

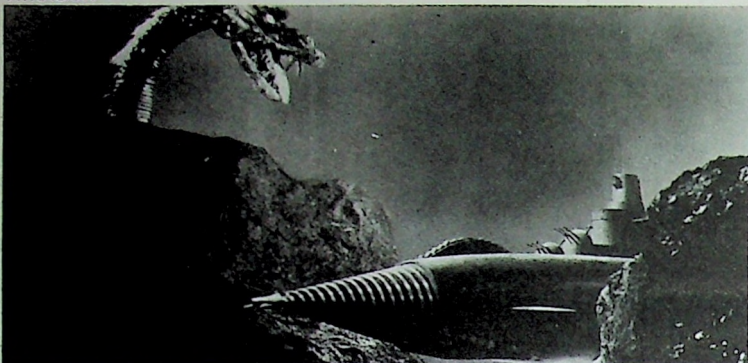
**MOTHR**A (1962, Distributed by Columbia)  
Directed by I. Honda. SFX by E. Tsubaraya. The two tiny twin Ailenas (played by Emi and Yumi Ito) are kidnapped from their native Infant Island by nasty commercial entrepreneurs, in hope of making a quick bundle. The natives of Infant Island dispatch their island god Mothra to bring back the two girls. Mothra arrives in Tokyo, laying waste to anything and everything the military throw at her. The Ailenas are returned to their home and they all live happily ever after. Mothra is pound for pound Tsubaraya's best monster, as this film proves. Good SFX highlight this fairy tale film.

**ATRAGON** (1963, Distributed by A.I.P.)  
Directed by I. Honda. SFX by E. Tsubaraya. The lost empire of Atlantis returns to conquer the world (natch) with their giant sea-serpent Manda. The surface people build an impressive Yamato-esque super-submarine named Atragon to foil the underwater foe. Rather fun stuff if you enjoy this sort of thing-which I do.

**MATANGO** (1963, Distributed by A.I.P.)  
U.S. Title: **ATTACK OF THE MUSHROOM PEOPLE**, Released to U.S. tv.  
Directed by I. Honda. SFX by E. Tsubaraya. Passengers on a yacht are shipwrecked on an island where the only edible vegetation is Matango-a strange hypnotic mushroom. The question is: "to eat or not to eat?" Pretty silly stuff, but the picture is redeemed by some creepy and atmospheric direction on Honda's part. Best viewed when drunk.

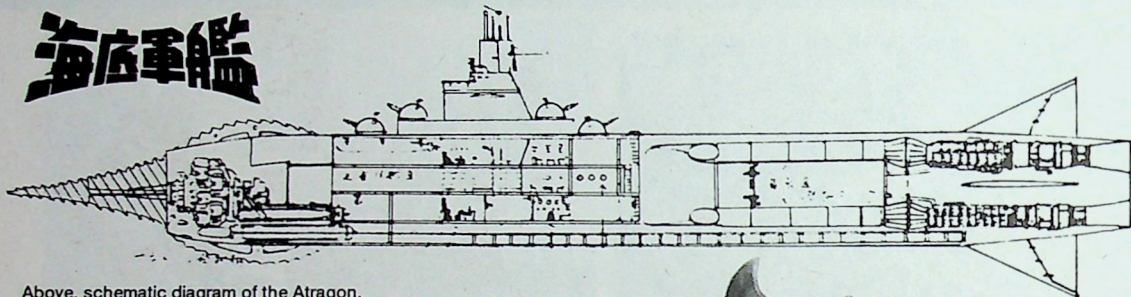


## ATRAGON



American, British, Korean and Danish studios all turned out at least one giant monster-fest during the 60's, but the most notorious of Toho's imitators was the Japanese studio Daiei Films. Daiei spent the latter 60's churning out two Giant Majin films and the simply underwhelming Gamera film series (which ran far too long for this author).

The second half of the 60's was heavily oversaturated with giant monster flicks, and expectedly the general public grew weary of it all. The genre was pretty much dead after the release of Toho's epic to end all epics, **DESTROY ALL MONSTERS** in 1968. The hard-core addicts and children remained interested through



Above, schematic diagram of the Atragon.

At right, "Frankenstein" vs. Baragon.

Far right, Mecha-Kong, the trio from ATRAGON and the way they appeared in the film's advertising.



**DOGORA THE SPACE MONSTER** (1964, Distributed by ?)

Directed by I. Honda. SFX by E.Tsubaraya. Giant jellyfish from space come to Earth to pig out on carbon-based minerals. The space jellyfish only add some color to what is essentially a cops-and-robbers movie. Watch this one just for the neat jellyfish SFX.



**FRANKENSTEIN VS BARAGON** (1965, Distributed by A.I.P.)

U.S. Title: **FRANKENSTEIN CONQUERS THE WORLD**

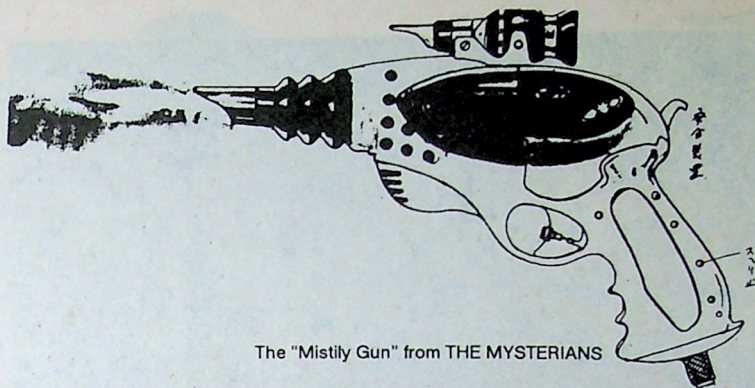
Directed by I. Honda. SFX by E.Tsubaraya. The heart of Dr. Frankenstein's monster is found in Hiroshima. In captivity, it grows into a boy of enormous proportions, and quickly escapes. Meanwhile, Baragon, another giant behemoth, emerges from the Earth and wreaks havoc. The two monsters meet in the main event, and are eventually killed in an earthquake. The major flaw with this picture is the Frankenstein monster itself. It's depicted as an actor in a loincloth, which makes the miniature sets look like miniature sets instead of normal-sized locales with a giant monster. It's not a terrible film, but it could have been better. American film actor Nick Adams helps add spice to this otherwise so-so film.

**WAR OF THE GARGANTUAS** (1967, Distributed by UPA)

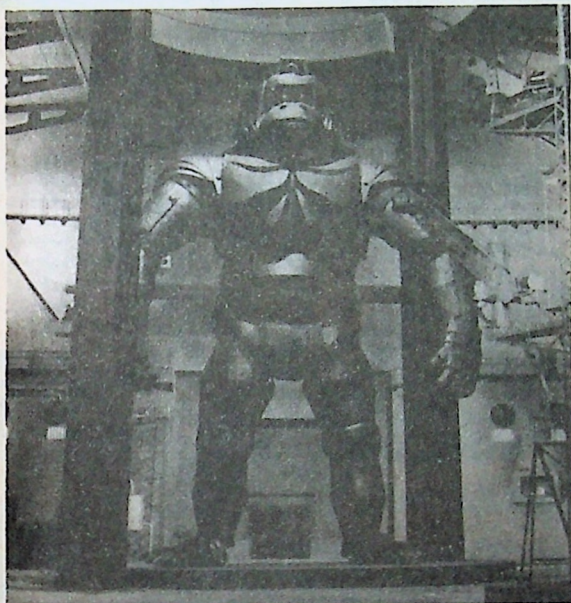
Directed by I. Honda. SFX by E.Tsubaraya. Believe it or not, this is a sequel to **FRANKENSTEIN VS BARAGON**! Loose cells from the Frankenstein monster grow into two giant gargantuas. One green and mean, the other brown and lovable. Naturally, they both go to Tokyo to beat the spit out of each other. They slug it out until an undersea volcano eruption does them both in. Real standard, run-of-the-mill stuff, right? Well...I can't understand why, but for some reason I liked it. This is the archtypical Toho monster movie-not brilliant, but not abysmal either. Turn the lights down, get some popcorn and soda and you'll love it.



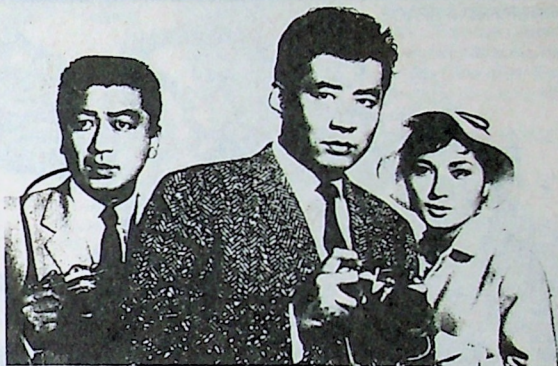
the early 70's, but by and large the market was no longer profitable. The early 70's saw the release of **THE EXORCIST** which spawned the "religious horror" craze. This sub-genre turned horror films back to the more traditional scare-fare. Toho's forte was never the ability to frighten its audience, so the remainder of their output in the 70's was Godzilla films (the biggest draw), Irwin Allen-esque disaster pictures, and **STAR WARS** rip-offs.



The "Mistily Gun" from **THE MYSTERIANS**



**KING KONG ESCAPES** (1968, Distributed by A.I.P.)  
Directed by I. Honda. SFX by E. Tsubaraya.  
The evil Dr. Who (no, not that one) tries to conquer the world by getting Kong to do his bidding. After the big gorilla escapes the evil doctor's clutches, Who sends Mecha-Kong (yes, a robot version) to break the gorilla's legs. Kong wins. Toho should have been put to slow death for making this travesty of the modern cinema. Bad direction, screenplay and SFX. The only notable aspect was that Gorosaurus was created for an early fight scene in the flick. He would next appear in **DESTROY ALL MONSTERS**.



**ULTRAMAN** (1967, No U.S. release)  
Produced by Tsubaraya Productions.  
Distributed by Toho.  
A film culled from three episodes of Eiji's hit Tele-series. Fun, yes, but nowhere near Eiji's best efforts. The movie didn't make it to America but the TV series did.

**LATITUDE ZERO** (1969, Distributed by National General)  
Directed by I. Honda. SFX by E. Tsubaraya.  
Cesar (The Joker) Romero tries to conquer and/or destroy an undersea kingdom by using winged lions, mutant rats, and batmen (snicker!). Why? Beats me. It was real late, and I was working on maybe four hours sleep the night before. Next time it comes on the Late Show, try your best to skip this justifiably obscure Honda/Tsubaraya non-epic. If only for your own sake.



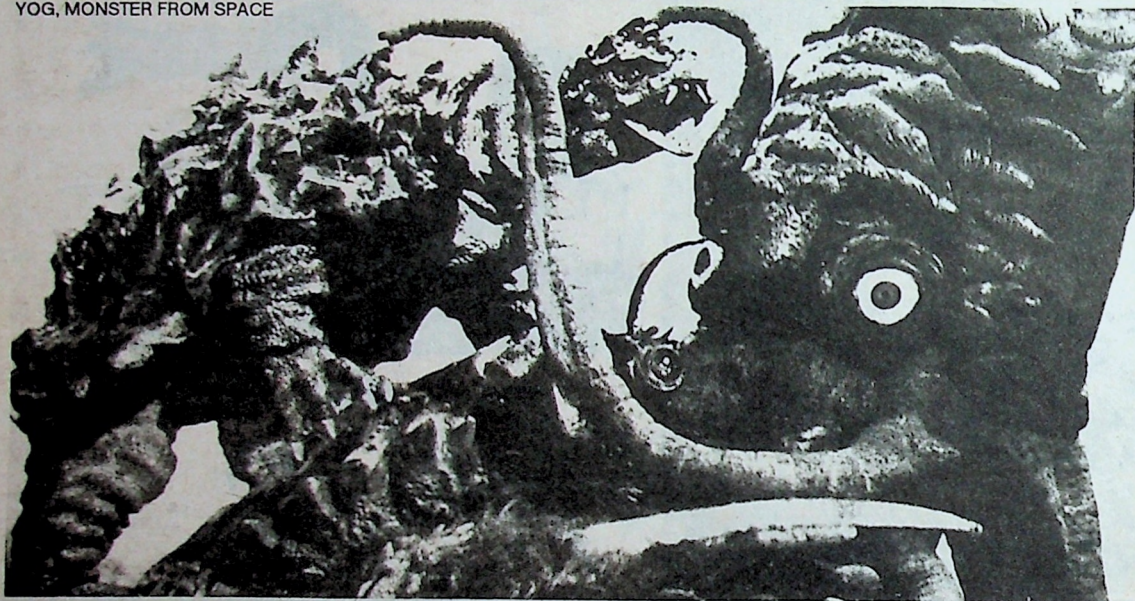
# ATRAGON



The early 80's saw a resurgence of interest in Godzilla (out of a feeling of nostalgia no doubt-God, I feel old), and perhaps the general public will accept the return of the Japanese monster film. But I doubt it.



## YOG, MONSTER FROM SPACE



**YOG, MONSTER FROM SPACE** (1970, Distributed by A.I.P.)

Directed by I. Honda. SFX by Sadamasa Arikawa and Yoshi Manoda.

Yog, a strange mind-entity from space decides to conquer Earth-starting with a small, tropical island. The alien's plans for conquest include mutating a crab, turtle and octopus into giant monsters. Tepid fare compared to Toho's previous efforts, especially without the guiding hand of Eiji Tsubaraya, who died in 1969. This was also the last film that Inoshiro Honda directed for Toho. Toho would suffer greatly from their loss.

**SUBMERSON OF JAPAN** (1975, Distributed by New World Pictures)

U.S. Title: **TIDAL WAVE**

Directed by Shiro Moriana.

Japan sinks. Just that. Horribly dubbed (worse than usual), with added footage by Lorne Greene. **POSEIDON ADVENTURE** was loads better.

**WAR IN SPACE** (1978, No U.S. release)

Directed by Jun Fukuda.

Terrible **STAR WARS** rip-off, with truly awful SFX.

**PHOENIX** (1978, U.S. Distribution with subtitles)

Directed by Kon Ichikawa. SFX by Teruyoshi Nakano.

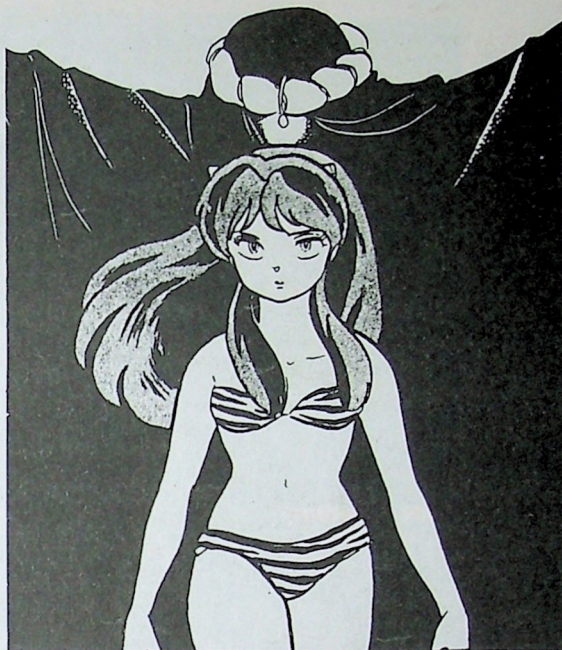
Ludicrous adaptation of Osamu Tezuka's comic strip **HINOTORI (PHOENIX)**. Actors are presented in heavy make-up (like large noses) to make them look like cartoon characters, which destroys the film's drama. Animated sequences are also used, and equally contribute to making the film look stupid. SFX director Teruyoshi Nakano would later go on to direct SFX for **GODZILLA '85**.

END



Results of the ATOM Awards for Japanese animation 1987.

ATOM Award: AI SHOJO POLLYANNA MONOGATARI (TV series)  
 Best Original Video Animation: AREA 88: ACT 3  
 Producer: Takahashi Ryosuke (LAYZNER)  
 Key Animator: Moriyama Yuji (URUSEI YATSURA, etc.)  
 Scriptor: Takahisa Susumu (HOKUTO NO KEN)  
 Art Direction: Yamamoto Nizo and Nozaki Toshiro (LAPUTA)  
 Music: Nitta Ichiro (AREA 88)  
 Sound FX: Tashiro Atsumi (OLD JAPANESE TALES)  
 Cameraman: Ishikawa Kinichi (HI NO TORI)  
 Theme Song: "Kanashimi yo Konnichi wa" (MAISON IKKOKU)  
 Voice Actor: Inoue Kazuhiko (Eiji, LAYZNER; Chirico, VOTOMS)  
 Voice Actress: Toda Keiko (Kitaro, GE GE GE NO KITARO)  
 Lifetime Achievement: Miyazaki Hayao (NAUSICAA, etc.)  
 Special Prize-Voice Acting: Tsuneta Fujio (Uncle Pom, LAPUTA)  
 Special Prize-Original Video Animation: BARI BARI DENSETSU I



# NEWS FROM JAPAN

Toren Smith

Yokoso! Welcome to the first installment of NEWS FROM JAPAN. Basically, what I hope to do is present you with a potpourri of concentrated news, gossip and rumor that will help humanize the field of anime for American fans, and also give you an overview of important goings-on.

Miyazaki's next project will not be the hoped for sequel to *Nausicaa* but instead a charming children's story titled "Tonari no Totoro" ("Totoro of the Neighborhood") due out next spring. Miyazaki, a delightful and enthusiastic fellow, kindly showed me the image boards for the project. Taking place about 8 years after the second world war, in a distant suburb of Tokyo, *Totoro* tells of the adventures of a young girl who becomes involved with a mysterious being named Totoro--a 1300-year old creature vaguely resembling a six-foot tall, bloated owl. Miyazaki recently returned from a location research trip to Wales, accompanied by Oshii Mamoru (*The Angel's Egg*).

During my recent trip to L.A. to see *Star Quest*, I learned that a remarkable number of anime films have been translated into English, including *Kamui no Ken* (*The Dagger of Kamui*); *Macross* (the movie); *Urusei Yatsura 1 and 2* (*Only You and Beautiful Dreamer*); *Dallos*; *Technopolice*; *Baldeos*; *Phoenix 2772*; *Cyborg 009*; *Locke the Superman*; *My Youth In Arcadia*; and several other minor films. The tv rights to several of these have already been sold in the U.S., so keep an eye out for them on tv (most probably on cable). I also had the misfortune to see the English version of *Dunbine* done by Harmony Gold. I'll say nothing other than it's up to their usual standards...

Male Actor: Yao Kazuki (Jude Ashita, GUNDAM ZZ)  
 Female Actor: Tanaka Mayumi (Seneca, ARION)  
 Best Song: "Kanashimi yo Konnichi wa" (MAISON IKKOKU, opening)

ALL-TIME GREATS:  
 Best Anime: KAZE NO TANI NO NAUSICAA

Male Character: Lupin III  
 Female Character: Nausicaa  
 Special Award: Kawamoto Kihachiro (stop-motion animator)

FAN AWARDS:  
 Production: KIDO SENSEI  
 GUNDAM ZZ (Nippon Sunrise)  
 Male Character: Jude Ashita (GZZ, designer Kitazume Hiroyuke)  
 Female Character: Erupi Puru (GZZ, designer Kitazume Hiroyuke)

Results of the ANIME GRAND PRIX AWARDS, 1987:

Best Animation: TENKU NO SHIRO LAPUTA

Best TV Single Episode: GUNDAM ZZ #36

Male Character: Jude Ashita (GZZ, designer Kitazume Hiroyuke)  
 Female Character: Erupi Puru (GZZ, designer Kitazume Hiroyuke)







MINMEI at thirty.



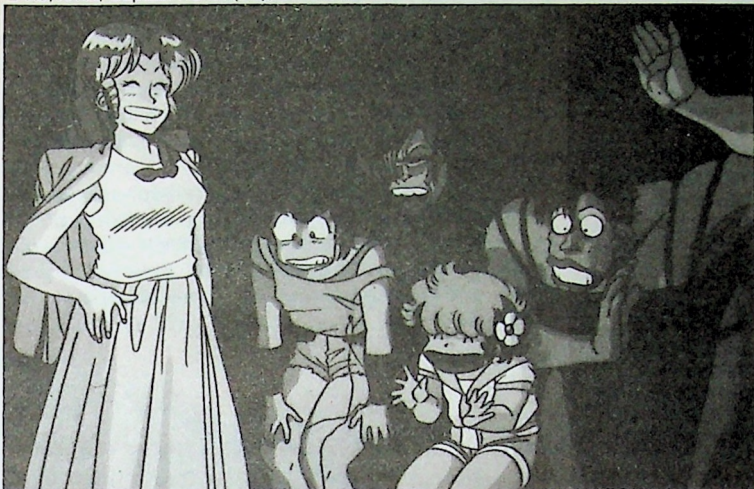
On a brighter note, following the successful completion of negotiations with Rumiko Takahashi, **Urusei Yatsura 5 (Those Obnoxious Allens)** is now in production. Titled (probably) "Boy Meets Girl", it will be based on the final 6-part U.Y. episode from Shonen Sunday. Expect it next spring. Miss Takahashi (now taking a short vacation after finishing both U.Y. and Maison Ikkoku) says this will be the final movie version of U.Y., but doesn't rule out an original video or a new tv series. Speaking of the tv series, the limited edition 50 laserdisc set of the complete **Urusei Yatsura** (a bargain at \$2400.00) is completely sold out. Still time to get on the waiting list though...

Oshii Mamoru, the talented young director of **U.Y. 2** and **The Angel's Egg**, has released a very weird live-action SF film called **Akai Megane (Red Lenses)**. The "Protect Armor" which plays a large part in the film was designed by Izobuchi Yutaka, the mecha designer for **Dunbine** and **Galient**. He tells me that the new "He-Man" film contains a character wearing strangely familiar armor...He also recommends the original video version of **Galient**, saying he is much happier with his mecha design in that version. He also confirms that a live-action **Dunbine** movie is in the works, with the involvement of Lucasfilm.

**Macross** fans can look forward to the **Macross Songbook** music video collection "Flashback 2012", coming from Emotion this summer. It includes 8 minutes of new animation, directed by Kawamori Shoji (**Macross** movie) and key animation by Mikimoto Haruhiko (**Macross**, **Megazone 23**). I've seen some of the key cels, and they are gorgeous. The clip will feature the first ever appearance of the "reverse-swept-wing" Experimental Valkyrie (the VXF-4), and Minmay at 30! Still a knockout I assure you...However Kawamori says that the proposed "**Macross II**" film, if made, will probably have none of the original staff working on it. The new producer apparently considers them "unnecessary"...Sigh.



B-Ko, A-Ko, Captain Harlot (sic), C-Ko and "D".



Toren Smith is an American journalist and anime fan living in Tokyo. Editor of the *Baycon Japanese Animation Guide*, he has written for *Animage* and *Newtype* magazine. In his column he will be presenting news and advance word on forthcoming projects and recent developments in the animation industry in Japan. Currently he is translating *Ninja Kamui*.



**Project A-Ko II** looks to be even better than the original. Michie Tomizawa, who plays the shrill but lovable C-Ko, kindly invited me to the premiere...but, alas, the movie wasn't finished in time and we had to content ourselves with the pilot film and trailers. There has been an unsuccessful attempt to sell A-Ko I in the U.S. It's a fun film, but undeniably aimed at an "in-crowd". (Ed. Note: **Project A-Ko** is replete with in-jokes requiring a thorough knowledge of Japanese animation.) A-Ko III is already in production...

Studio Tac, the people who brought you "**Night on the Galactic Railroad**", are currently working on an animated version of the famous Japanese novel **Genji Monogatari (The Tale of Genji)**. I had a chance to check out the storyboards and the model sheets, and it looks like a real winner. Both the designs and the storytelling have an unmistakable air of elegance...expect a lush and beautiful film.

"**Robot Carnival**", the original video extravaganza coming in July from JVC, is another one to look forward to. Eight top animators have created a series of connected pastiches, each in a different animation style. Otomo Katsuhiro (author of the popular manga, **Akira**); Kitazume Hiroyuke (**Gundam ZZ**); Omori Hidetoshi (**Dunbine**) and many others have contributed, and the rushes look dynamite. Hisaishi Jo (**Nausicaa**, **Arion**) worked on the soundtrack and it's some of his best work yet.

Til next time, minnasan.

URUSEI YATSURA 5





"For Here I Am Living In A Tin Can..."

A Review of

# MEGAZONE 23

PT II-GIVE THE SECRET

Martin King

I have paraphrased the line from David Bowie's "Space Oddity", a classic song to describe the classic situation of Artland studio's sequel to their 1986 hit MEGAZONE 23. The full lyric section is:

*For here I am sitting in a tin can  
Far above the world  
Planet Earth is blue  
And there's nothing I can do*

These words sum up the people, premise and predicament of this O.V.A. (Original Video Animation)\* feature. Helpless people trapped in an artificial environment, a heartbeat away from their true home but unable to control their fate.

The Story: War devastated the environment and forced mankind to flee the Earth in high tech environmental craft called megazones. Five hundred years ago, an alien race whose motivation were beyond human comprehension (the Gorig) lashed out with deadly intent and destroyed half of Megazone 23. Life on Megazone 23 is sustained and controlled by a central computer called Bahamood.

Through holography, subliminal hypnosis and complex recreation of common flora and fauna, a convincing illusion of Tokyo of the 80's is preserved for the inhabitants. To prevent "cabin fever" Bahamood erases the memory of their starship





confinement and prevents questions and unrest with an artificially intelligent, soothing program called E.V.E. Eve has a holovisual form that acts as a TV hostess and pop singer to placate the populace. On this "world", life is as it ever was...forever. Yesterday goes no farther than the day before, and tomorrow is nothing more than a word until...

A young man named Shogo Yahagi is pulled into the internal workings of the starship, in which he learns what 16 generations before him were denied...the truth. In MEGAZONE 23 part one, Shogo becomes aware, in part two, he becomes active. Shogo and his lady love, Yui Tanaka, have joined with

a street gang known as "Trash". The trashers (trashites? trashmen?) are social misfits who somehow are able to resist the computer subliminal messages that mollycoddle the masses. (Ed. Note: Trash members Cindi and Dump are based, in part, upon pop singer Cindy Lauper and the famous Japanese lady wrestler, "Dump Truck".)

The story opens six months after part one. Shogo's knowledge and a rapport he shares with Eve makes him a hunted man. The hunter is Commander B.D. (Brady Dundee). B.D. is a grandstander who believes it is his destiny to save mankind and will kill anyone who stands in his way. Eve, the embodiment of the life support system, prevents him from converting Bahamood into the weapon he feels can defeat the aliens. So far B.D. has broken six of her seven defense levels and has been able to alter her sublims to suit his goals. Creating a mock Japanese/Russian conflict he is able to marshal an army from the Megazone citizens. Eve once again beseeches Shogo to save her and by freeing her, he will free humanity.

But all things conspire against a happy ending—B.D.'s mission; his assistant, Lt. Anderson's ruthless hunt of the Trash members; the alien's full scale attack on the Megazone as its five-hundred-year orbit returns it to Earth; and the terrible fury of the enigmatic force known as ADAM. Salvation is within sight, but frustratingly just out of reach.

Now, I have only skimmed the surface of the story, highlighting the melody but not giving away the lyrics (forgive me but I like musical analogies). The reason? Because MEGAZONE 23 PT II is a visual experience that must be seen to be believed. From the heavily re-designed, highly detailed characters, images by Yasuomi Umetzu to the "Heavy Metal"-influenced alien attack directed by Shinma Ohira, MZ 23 PT II surpasses Part I, and is a stunning treat in original Japanese and in the English version.

Yes, I said English. Now normally when the term "English-version" is mentioned, most animaniacs cringe in mortal terror as visions of Voltron dance in their heads. But be just and fear not, friends—this one is good—very good. The English translation's history, so I'm told, goes like this: A Japanese teaching firm commissioned Harmony Gold (the firm behind ROBOTECH) to translate MZ 23 PT II to help Japanese students learn better English. Harmony Gold then subcontracted an Australian firm to do the actual work, which turned out for the best in the long run. Their translation is taken almost verbatim from the original with little loss. On the contrary, they add to it! Using ten minutes of cut footage from Part I and a concise narration, they link Part I and II a bit more smoothly than the original. And (get this) the voices aren't half bad either! Listed as the cast are:



*Shogo Yahagi/Johnny Winters-Kerry Hahan*  
*Yui Takami/Suze-Barbara Goodson*  
*B.D.-Mike Mocnohie*  
*Dump-Arlene Banas (Arizona on ROBOTECH)*  
*Cindy-Melora Harte*

Other voices (I believe) I recognized as:  
*Narrator, Lightning-Maurice LaMarche*  
*(Egon on GHOSTBUSTERS)*  
*Commodore of the F.X.-Leonard Pike*  
*(Exedore on ROBOTECH)*  
*Eve Toki-Aline Leslie*  
*(Lisa Hayase on ROBOTECH)*  
*Gutz-Peter Cullen*  
*(Optimus Prime on TRANSFORMERS)*

I'm pretty sure of the first two, the latter are just an educated guess.

In closing I'd like to talk about Megazone's origins. Megazone 23 was born from ideas dropped from the MACROSS movie (i.e., the hologram of Eve was to be Lynn Minmay. It was to be used to hide the

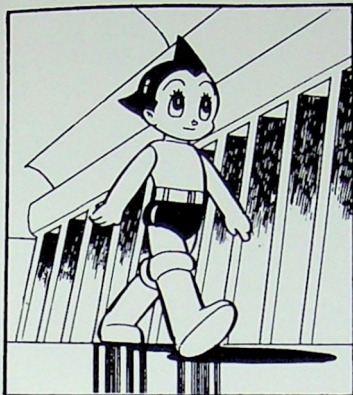
fact that Minmay had been taken by the Zentradi. A hint of it still exists in the MACROSS movie—when Hikaru and Misa return to the ship, a huge videograph plays, reminiscent of the video screen in Megazone). All the various ideas were dropped because they were too radical a change from the TV series. (And if you've seen the movie you know that it was different enough!) The MACROSS movie was made to redefine characters and clear up questions, not to create new ones.

From these "lost" ideas came the basis that formed Megazone 23. A younger, punkier Hikaru Ichijoe becomes Shogo, an older, cynical Roy Fokker becomes B.D., and an extradimensional battlefortress called Macross becomes a deep space generation ship called Megazone 23. Build a better space opera and the fans will beat a path to your door...and they did. MEGAZONE 23 PT I boosted the fledgling made-for-video market, PT II redefines the boundaries and breaks them at the same time.

*Lightning*

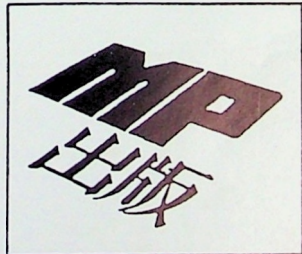






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